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COMICS BUYER'S GUIDE®

kp

MAY 16, 2003

#1539

a Krause Publication

THE GREAT COVER DEBATE CONTINUES!

Captain Comics' correspondents share more favorites! Dear Captain, Page 32!

Glix sptzl glaah!

Dark Horse adds to FCBD contest

Dark Horse has thrown more prizes in the package for Diamond Comic Distributors' #1 Fan contest, held in conjunction with Free Comic Book Day (see ***CBG*** #1534). In addition to the other prizes, Dark Horse has donated a Tony Millionaire Sock Monkey statue, *Lone Wolf & Cub* Vol. 1, *Usagi Yojimbo: Daisho*, *Buffy the Vampire Slayer: Creatures of Habit*, *The Art of Hellboy*, and a *Scatterbrain* hardcover.

Already-announced donated prizes include a Spider-Man/Green Goblin print signed by John Romita and Alex Ross, lunch with Marvel Editor in Chief Joe Quesada, and a tour of the Marvel offices (airfare not provided, all from Marvel), an E.C. *Vault of Horror* hardcover collection (from The Laughing Ogre), four full memberships to Comic-Con International: San Diego (from the con), and a $250 gift certificate from Diamond. Rules for the contest can be found at *www.freecomicbookday.com*.

THE A LIST

Hellboy Weird Tales #1
Hair High
Three Strikes #1
Complex City TPB
The Pogostick #1
Vertigo X
Levi's World TPB
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CURRENT COMICS

Mr. Silver Age has summer reading suggestions!

Ask Mr. Silver Age, Page 18; Current comics news begins on Page 12

BACK ISSUES

Neil Gaiman wins a Nebula for *American Gods*!

Read all about it on Page 28; Dear Captain, Page 32

THE GUIDE

Chuck Rozanski takes an early look at the new *Overstreet!*

Tales from the Database, Page 46; Market coverage begins on Page 42

What's shipping this week? Page 13

Visit www.comicsbuyersguide.com

X2 REVELATIONS

CAST AND CREW SHARE SECRETS PRIOR TO MAY 2 RELEASE

by Steve Fritz

With an expanded title (*X2: X-Men United*) and increased media interest, both for the upcoming movie release and May 3's Free Comic Book Day, the cast and crew of the second X-Men film took time out for a press junket April 15.

As many fans know, the first film's cast of Hugh Jackman (Wolverine), Halle Berry (Storm), Patrick Stewart (Prof. Xavier), Ian McKellen (Magneto), Famke Jannsen (Jean Grey), James Marsden (Cyclops), and Anna Paquin (Rogue) are joined by Alan Cummings as Nightcrawler. Director Bryan Singer drew on Chris Claremont and Brent Anderson's *God Loves, Man Kills* for the plot of the second film.

While pressure was high to get the film done on time (post-production wrapped April 11), Singer said, "The pressure was actually alleviated, because the first film was so accepted by the core audience who's supported The X-Men for 40 years. I also had a better sense of what I was doing, because I was there the first time around. There was also more time and money this time around."

The sequel's budget climbed from the $75 million budget for the first film to $120 million for the second. Producers Lauren Schuler Donner and Ralph Winter acknowledged that the film was part of a franchise and, as such, had to be handled with care. "What matters and what the world remembers is what the movie is about," Donner said. "So what mattered to Bryan and ourselves was what would make the best movie and still be fiscally responsible, so we can come play again."

Read all about it on Page 16!

cover story

This issue was shipped April 28

COMICS BUYER'S GUIDE'S CGC INDEX

For complete coverage see page 45

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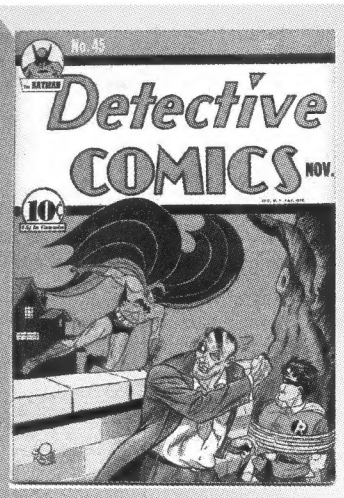

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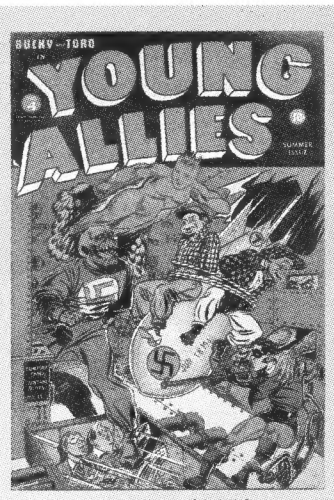

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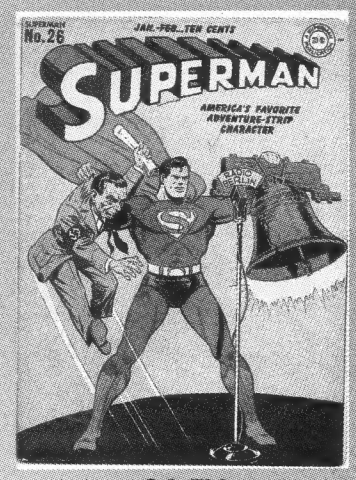

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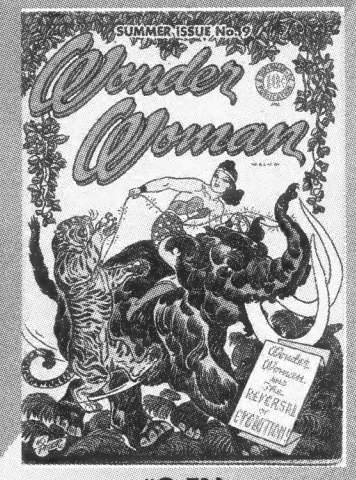

#9 FN-

STRANGE TALES
FROM OUT OF THE GOLDEN AGE OF COMICS INTO THE MARVEL AGE!
CAPTAIN AMERICA
RETURNS TO CHALLENGE THE HUMAN TORCH!
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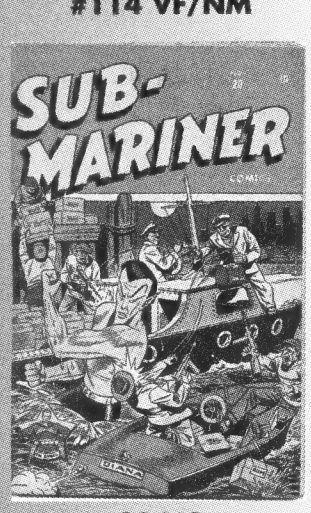

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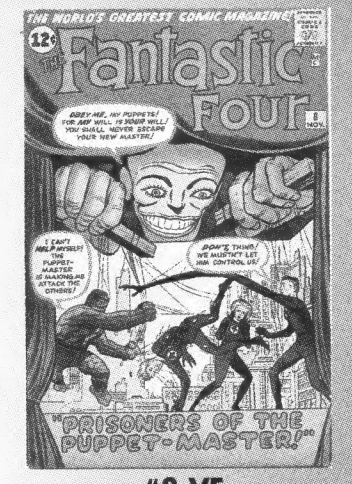
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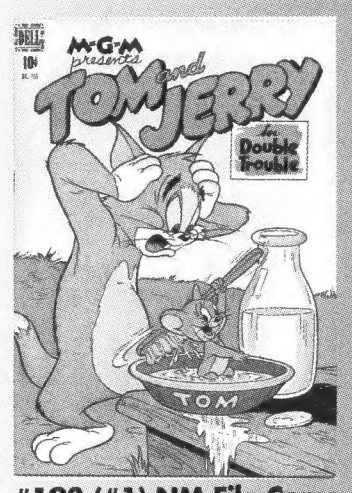

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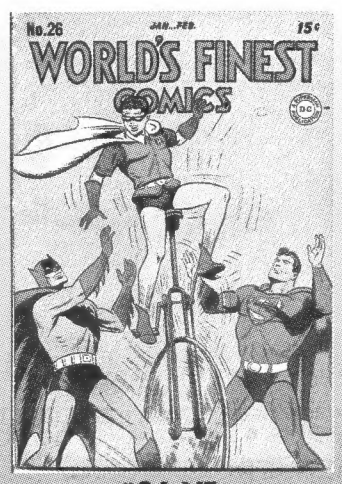

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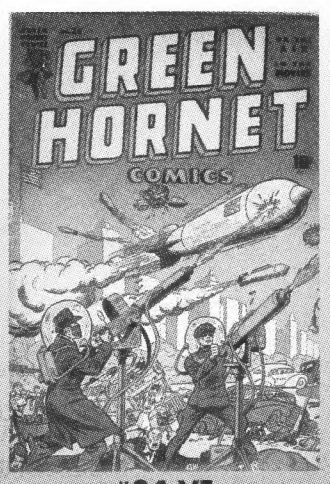

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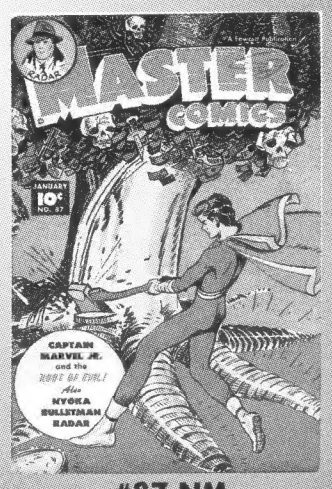

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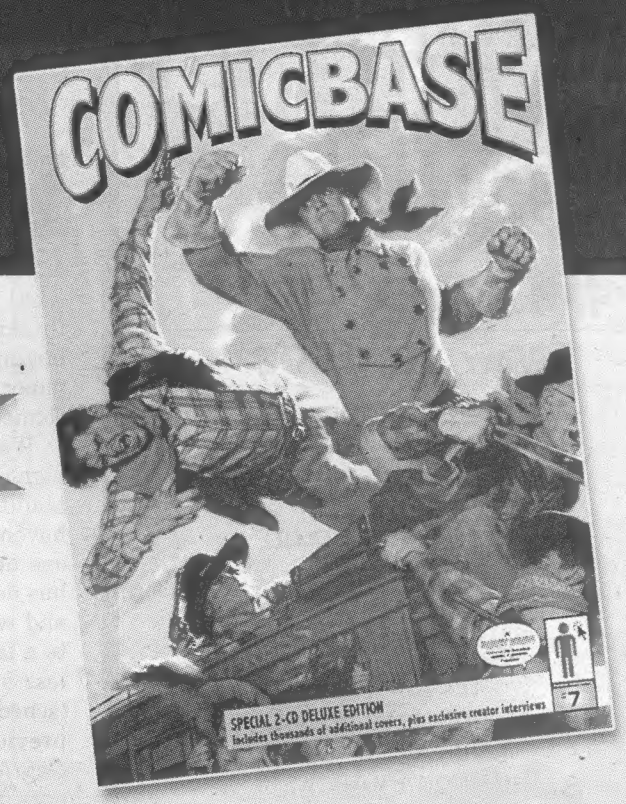

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#1539

VOLUME 33
NUMBER 20

MAY 16, 2003

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EDITORIAL

Obsessed? Why would you think *that*?

Every time we take a couple steps away, comics draw us in again.

Maggie **Thompson**

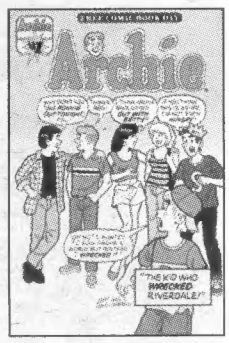
When I wander out into the broad, broad world, chances are I'm focusing on that world, rather than on comics. Do you believe that? Is that the way *your* world is? Or does what happens next to me happen to you?: I'm thinking about the movie I'm watching or what I'm buying at the grocery store or what's in the newspaper — and, all of a sudden, I find something a connection to comics.

Watching the DVD of *One Hour Photo* last night, I decided to listen to the audio commentary about what happens at the film's end. (If you haven't seen it yet, let me say that you, too, would be curious about the commentary, the first one Robin Williams has done.) So I cued up for the second scene from the end and was surprised to hear Williams mentioning talking to a fan when they were both in a comics shop. It may be less surprising that a preview of the DVD of *Daredevil* (scheduled for release in late July) would carry a lengthy preview of the upcoming *The League of Extraordinary Gentlemen*. Or that the comics-associated (though few outside the industry know it) *Men in Black II* carries the Academy Award animation winner "The ChubbChubbs."

But those are obviously connected. More surprising (at least, until you think about the people involved) are items aimed at a general audience but that plug comics. *Entertainment Weekly* features comics reviews in a focused, if occasional, section. *The New York Post* has repeatedly carried comics-related stories. But *Better Homes and Gardens*? Cool!

Then, there are the toys. I keep being unable to resist *Simpsons* items; there's a Moe's Tavern Playmates set on the bookcase by my desk, not to mention the "What Would Homer Do?" game and my Krusty the Clown Soap on a Rope. And such embellishments make the comics area one of the favorite sites of fellow employees and visitors to the building.

But that's what makes our field enduringly successful over the years. When many, many people think of comics, their faces broaden into a smile, and they talk enthusiastically about their favorites. I recall being interviewed by a TV network reporter at a convention and mentioning *Archie* in passing; she immediately grinned broadly and started talking about the differences between Betty and Veronica. (Which makes it all the better that the Archie folks are providing a special edition for Free Comic Book Day this year; its series are the starting points for a lot of comics buffs.) No matter *how* much we think we're in an insular field, it turns out that the folks around us are attracted to comics, too. ✦



LETTERS

Letters **To The Editor**

ASK – AND YE SHALL ...

Hoy Murphy
5101 Sun Valley Dr.
Cross Lanes, WV 25313

I just got my subscription renewal notice, and I intend to renew with enthusiasm because of the prominence ***CBG*** has been giving to my favorite feature, *Ask Mr. Silver Age*. Centerfold with color, and often cover-featured, *AMSA* is the first thing I turn to each week for a heapin' helpin' of historical humor delivered with a loving jab to the absurdities often found in those stories.

This is also the time of year I make my annual whine for a collection of those articles in book form. The teasers I've been seeing at the bottom of recent columns has me cautiously optimistic. If this finally happens, put me down for two, because, since my campaign of whine began many years ago, my son Patrick has become old enough to become a fan of Mr. Age, too.

Mr. Silver Age: bringing the generations together.

Maggie: *Good detecting! (The letter came in before last week's ad ran.) Finishing touches are being applied to* ***Ba-by Boomer Comics****, even as I write this. The 200-page full-color $27.99 book is available through Diamond in July.*

MEDIA WATCHDOG

Mary Horan

Hey, great new column, this *Media Watchdog*. I've been reading ***CBG*** off and on for years and I can't imagine a better publication with the integrity and reputation necessary to run a column like this. Bravo!

I thought George's inaugural column in #1536 was very well done. (When's the next one?) It was well-reported, well-written, and funny, too! So don't take this the wrong way, but ... what are his qualifications? I mean, if you're going to write a media column, it seems to me you ought to be plugged into the media. He may very well be but, for all I know, he could just be a comics fan with a LexisNexis account. Since it was his first column, it would have been nice to get a little background on him. Maybe next time he could talk about his credentials.

Anyway, I give ***CBG*** a big "**Hero**" for this new column.

CBG OTHER OPINIONS

● **Hey Kids!Comics!** by Heidi MacDonald **10**
● **Tony's Tips** by Tony Isabella.....**20**
● **Tales from the Database** by Chuck Rozanski..**46**
● **But I Digress** by Peter David **58**

Keep up the *great* work.

Maggie: *And with the second installment, we include the information. Sorry about not starting off with the data: Stephen C. George has been writing about comics since the exposé he wrote for his school paper in sixth grade: "Ernie Chua, Ernie Chan: Could They Be the Very Same Man?"*

You'll find lots more data about the guy, currently a full-time editor at ***Better Homes and Gardens*** *magazine, on Page 15.*

ON THE MEDIA

Dan Mishkin

I enjoyed the first installment of Stephen C. George's *Media Watchdog* column (***CBG*** #1536) and I'm looking forward to seeing more. I have to take exception, though, to his shot at Elvis Mitchell's review of the *Daredevil* movie. George complains about this line from Mitchell's review: "How often must we note that the comic-book rendition of a character is more fully realized than the movie version?" He thinks the line implies a belief that comics can't match the depth of characterization found in films.

I read the line very differently (and I just went back to Mitchell's review online to confirm my impression). What I understand the reviewer to be saying is this: "When will directors stop assuming that comic-book characters are shallow and then making them even shallower in their films?" In other words, he's attacking the conventional wisdom about lack of depth in comics that George ascribes to him — and echoing what many comics fans have been saying for decades: Why do filmmakers dumb down comic-book material, when they should be aspiring to match its highest accomplishments?

Over a number of years reading Mitchell's reviews, it's become clear to me that he's a knowledgeable comic-book reader of longstanding. (I don't know of any other reviewer who remarked that Ben Affleck's Matt Murdock looks as if he could have been drawn by John Romita.) He deserves a "hero," not a "zero," for always treating comic-book source material with seriousness and respect.

On a related note, I'd add National Public Radio to the list of media outlets that treat comics seriously — not merely as a marker of cultural trends, but as a storytelling medium with value in its own right. The recent interview with Alan Moore on the *Todd Mundt Show* (archived at *www.toddshow.org*) is just one example.

BWF: *See George's column on Page 15.*

EUROPEANS BUY ORIGINAL ART

Todd Kvamme
198 Johnson Ave.
Los Gatos, CA 95030

I couldn't help but notice Jerry Weist's comment in ***CBG*** #1536 regarding Europeans buying American comic art. Given prices that European comic art is fetching, it's no surprise they snap up what they can in the U.S. market. When I was living in Paris a few years ago, I made it a regular habit to attend auctions in town. In October 1999 I went to a sale dedicated to comics-related items where the crown jewel of the sale was an original two-page spread from *Le Sceptre d'Ottokar* by Herge. I forget the exact closing bid for the item, but it was something in the neighborhood of $100,000.

Interestingly, the other high-dollar items of the sale were several first editions of the Tintin albums that reprinted the first Tintin stories in entirety (*Tintin au Pays des Soviets, Tintin au Congo, etc.*) — graphic novels of a sort, all from 1930 or thereabouts. These would fetch several thousand dollars. Being an American collector, I thought it odd that these actually brought more than the original true first appearances of Tintin in *Le Petit XXeme*, the insert in the Belgian newspaper *Le XXeme Siècle*. But in the 1999 French equivalent of Overstreet, a first appearance of Tintin (January 10, 1929, in *Le Petit XXeme*) listed for something like $150. No — I never did find a copy.

Anyway, collecting in Europe (France especially) does, indeed, have its own flavor. But, with such a rich heritage of other characters to explore, it was great fun. And, yes ... to a certain degree ... it did help me learn French!

Maggie: *Thanks to the international printings of an assortment of entertaining French comics, I've always found series like Lucky Luke and Tintin ideal ways to get into reading French for enjoyment. If I became stymied by a work, I could check the translation.*

And I found some of the material funnier in French, with (for example) the name of Lucky Luke's horse, "Jolly Jumper," incongruous in the midst of the French dialogue.

CBG **FOR ART'S SAKE** by Chris Smigliano

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CBG # 1536
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CELEBRITIES?
WHY NOT USE PEOPLE WHO ACTUALLY DRAW, WRITE AND CREATE SUPERHEROES?
REMEMBER, THIS IS NATIONAL TV..
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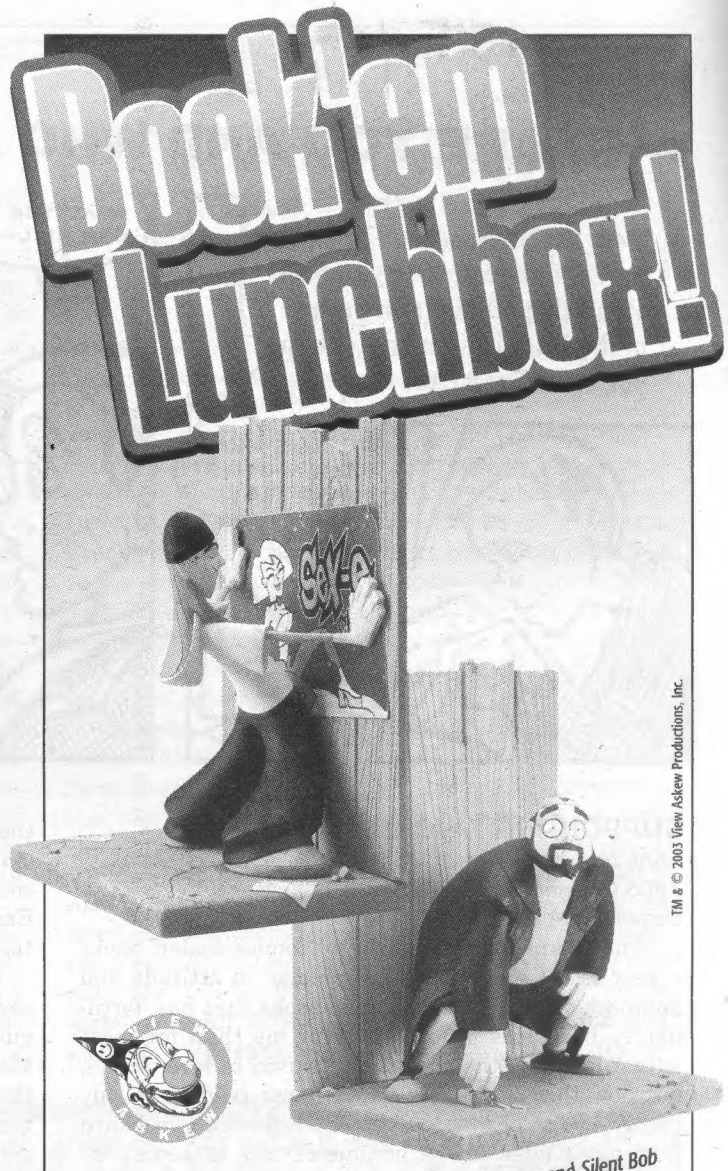

It's all starting to make sense!! With the introduction of the Jay and *Silent Bob Bookends* we can see all too clearly what makes the boys SO close. So if you want to get in on the action or you're more into hangin' on the sidelines, pick yours up today. Sculpted by Jon Mathews based on designs by animator, Stephen Silver, these playful renditions are one hot item.

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Chris Juricich
1808 Chestnut St.
Berkeley, CA 94702

Since taking on the mantle of "comics dealer" about a year ago, I have had a sea change in attitude and approach with regards to comic books that has, fortunately, been less unfortunate for me than for most folks who make the transition. "I used to love comics, but now they're widgets and I never read them any more," is the most accurate catchphrase I've heard from many folks who've become dealers in items they once cherished and enjoyed.

Me? I still enjoy comics though, truth be told, I've also learned to enjoy what I choose to buy and be damned whether they're discounted or not. Still, it has provided me with a more mercenary outlook to viewing funnybooks, and, as a result, most typically priced new comics at $2.25 or $2.95 simply no longer deliver for me, in terms of entertainment. And as for older comic books that I find myself dealing with, well ... oh, the problems I run into!

Folks I've met who have taken to selling their long-loved collections are still laboring under the illusion that, in the comics market, their 1980s and 1990s funnybooks are actually worth lots of money. "I've got hundreds of these funnybooks that were donated to our school. $1,500 take 'em away!" says one guy, pseudonomically challenged with the name Rufus. I arrive, see one long box in the garage, and, after peeking through 2nd or 3rd printings of *Teenage Mutant Ninja Turtles*, *Jon Sable Freelance*, and a smattering of Todd McFarlane's *Spider-Man*, with nothing dated before 1980, I sigh and tell the guy that his notion of $1,500 for a long box of comics as common as dirt is a bit presumptuous. "These are collectibles," he responds. I nod, smile, and take my leave.

Another guy has 2,000 comic books a local retailer has told him are worth $11,500, all in NM and bagged and boarded. OK, good. He figures he's spent $6,000 on these comics over the years but refuses to sell for "a measely [sic] $1,000." What does he have? Mostly 1980s and 1990s, a smattering of Silver Age (possibly — it's never determined whether *Fantastic Four* #1-19 are current or from 40 years ago), but, even were that the case, $11,500 for the lot seems ridiculous. I gently chide him in an email on his expectations, to which he counters that he's sold it to a comics retailer in the East Bay for $3,500, so there! For his personal collection, yet! Remarkable, if it were believable.

"I've got every Punisher appearance since 1980," says one guy: all the *Punisher, Punisher War Journal*, guest appearances, magazines, toys, trading cards. More than 550 comics. "I'll let it go for $1000, because that's what the *Guide* says, man!" I look at the collection, all in very nice condition, but even his offer of cutting the price to $500 because he's pressed for money falls on my shaking head. $1 apiece for Punisher comics? I don't *think* so ...

This, then, has been the biggest stumbling block in terms of buying comic books for resale. Collectors, sometimes serious or otherwise, are still somehow locked into the groupthink of the early 1990s, when their collections were going to get their kids through college or pay for their grand year-long vacation round-the-world trip. Yes, uh huh. A decade later, the economic reality still hasn't hit home for them, as they hold lovingly, desperately, to prices that simply make no sense. My e-mails telling them this fact, often put in terms to be helpful in easing them into the new market-based reality of comics sales, are politely or derisively met. Ahh! So, in any case, I've given up on being the messenger or their new reality programmer. I see comics a number of times a week, make quick, generally fair offers in a wholesale range for collections, and I win some and lose many, often for the reasons cited above. I'd like to say that more than one have ultimately recontacted me to pursue making a transaction, but they can be counted on the fingers of one hand ... barely.

I still straddle the line between reseller and collector, so I often tell the prospect that he might make better money selling them individually, if he's the time and inclination to do what I do: take time to make money. But, alas, most people aren't set up to work another part-time job that would take time to maximize the income from a sold collection. It's a frustrating aspect to the life of a comic-book reseller, but, fortunately, there are a nimble few who've joined the 21st century *vis à vis* comics and their general resale value. Many local stores in the San Francisco Bay Area buy comics, but often it's the same tired stuff that they already have and will pay anywhere from a nickel apiece ... to even less. I actually pay two to three times as much as the retailers, ironically, and manage to turn a profit most of the time.

So don't mind me — I'm just kvetching about the business and the mindset. Would that comics were worth more money: I'd pay whatever the going rate was and be happy to earn a greater profit, but, alas, reality beckons, and bankruptcy or business failure awaits for those who don't grasp that reality soon enough.

BWF: *We've addressed this topic before, and, unfortunately, no amount of "because I know the market" knowledge is going to affect those owners who figure the market has to turn around eventually.*

There's a finite group of collectors looking to fill a few remaining holes in their 1980-1990s collections and they're not willing to pay much for those missing issues. It's even more pathetic with the folks who have Poor- to, at best, Good-condition copies of Archies, Harveys, and many Gold Keys of the '60s, '70s, and early '80s who think those comics are worth a lot "because they're old." Or the part-time collectors who only check a price guide every five years and can't believe that many comics actually ***drop*** *in value.*

NO BARGAIN

Rich Biedrzycki
Dreamland
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Schaumburg, IL. 60194

I would like to respond to Chris Juricich's letter in ***CBG*** #1535 — specifically, his question, "Why would you spend $3 for *Incredible Hulk* #305 (in a comic-book store), when you could find it on eBay for 50¢ or a buck?" Well, for one thing, he forgets you would have to pay to ship that book to yourself, and that runs a minimum of $3.85 for Priority Mail (which most eBay sellers use) or — even if put between two pieces of cardboard to avoid damage and sent by regular First Class mail — you are looking at around $2-2.25 for shipping.

Factoring that cost in hardly makes the 50¢-$1

book on eBay a bargain. You would end up paying far more than $3 for it. Furthermore, there is the chance the copy could get damaged in shipping, lost, or not be in the condition the seller said it was.

It is also not that easy to find 50¢ comics on eBay, since the fees eBay charges make this prohibitive, unless you are selling large lots of books — so finding that issue for sale by itself would be a challenge. With eBay fees to list anything starting at 30¢ minimum, and, with the 5% fee eBay charges for selling the item, that 50¢ book would net the seller a whopping .175¢ — not to mention the time it took to list it, pack it, and stand in line at the Post Office to mail it. Not many people are willing to do that amount of work for .18¢.

Finding that *Hulk* #305 in a comic-book store lets you look at it, check it for damage, and take it with you when you leave, you know what you are buying.

That's *one* reason someone would pay $3 for it in a comics store.

BWF: *When I've sold all sorts of items on eBay, I've found that I've had to set 50¢ minimums in an attempt to recoup the listing fee and make a minimum profit.*

Your math is off by two decimal places. Assuming a 50¢ sale, eBay's 5% charge would be 2.5¢, leaving the seller with 17.5¢, after subtracting the 30¢ minimum listing fee and the 5% fee. If the seller is offering only one lot, that isn't enough to justify the time and effort, but few sellers offer only a single lot for sale. Typically, I put up 10 items at a time and combine trips to the Post Office to conserve time and expense.

THE PERFECT FORMAT

Chuck Tracy
935 Shutterly Ave.
California, PA 15419

I've been a subscriber off and on since the days before Don and Maggie took over (my first couple of years were a gift from my grandmother), but this is the first time I've written. I wanted to address a couple of issues and thought I'd combine them.

In #1533, you published a letter from Howard E. Michaels Jr. in which he mentions the rumored (or just hoped-for) return of *Adventure Comics*, hopefully with Captain Marvel as the lead feature. Since *Bone*'s Jeff Smith is scheduled to do Captain Marvel for DC in 2004, I started thinking about what "my" perfect format would be.

I agree that Captain Marvel should be the lead feature, but here I would like to apply Heidi MacDonald's "Significant Chunk" theory. I think it should be 80-100 pages for which I would gladly pay $6-7, but it wouldn't be all comics. Along with Captain Marvel, it should have a 20-30-page pulp-style text story, possibly featuring one of the other Fawcett characters, and an expanded "Direct Currents" to spotlight what's going on in the DC universe and some of the talent involved in its projects.

Assuming a 16-page lead story, four pages for "Direct Currents," and a 30-page text story, that still leaves 30-50 pages for Golden Age reprints and then a couple of new stories featuring other characters, possibly about some of the original Adventure Comics characters. These could be either complete stories or they could be continued from issue to issue or alternated.

What say you all? Does that sound like a good chunk of reading? Do you think it would be successful? Do you think DC could be talked into taking a chance on a new format? It can't hurt for a publisher to try something new to try to draw in new readership. As a matter of fact, DC could put a stiffer cover on it and the page count would make it an attractive addition in bookstores, along with all the graphic novels, but at a lower price.

Maggie: *I'd discourage the 20-30-page text story in the format. Comics used to carry lumps of text but only because of postal regulations. If the comics format is a cool one, and the idea is to show that comics are solid entertainment, adding text should be unnecessary. (If the idea is to make a comic book that consumes a lot of reader time, there are comics that do precisely that. An issue of* ***Watchmen****, to haul out an agreed-upon example of excellence, took as much time as a booklet of that page count to read. Yes, there were chunks of text in Watchmen, but it wasn't included as an extra; it was intrinsic to the story.)*

***CBG* Reader Question of the Week #1539:**

What was the best super-hero film ever made?

[See Peter David's column, Page 58]

Send your response to Oh, So?, ***Comics Buyer's Guide****, 700 E. State St., Iola, WI 54990, or to* ***ohso@krause.com****.*

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SPX EXISTS

Greg McElhatton
SPX Executive Director

In ***CBG*** #1534, Ivan A. Martin mentions that SPX is folding after this year. I would like to state at this point that SPX has no intention of folding after 2003, contrary to his letter. While SPX is planning to shift locations from Washington, D.C., to Baltimore and setting up next to the Baltimore Comic-Con, SPX will still exist as its own entity in 2004 and beyond.

WHY MILE HIGH

Gary Scott Beatty

So many letter writers are asking why anyone would buy from Mile High Comics over somewhere else, like eBay, I figured an explanation is in order. Really, it's so obvious, I thought someone else would have addressed it by now ...

Reason One — *NM is not NM on eBay.* I buy comics in good shape to hang onto. I buy the best available grade or nothing at all. Through experience, I have learned not to buy comics on eBay. This is no insult to those of you who grade fairly and honestly; it's just hard to know who you are when you're an eBay seller. (Does anyone else miss being able to check out dealers' websites? The eBay policies don't allow website store links any more. That was one of the things I used to judge the trustworthiness of dealers: Do they at least have a storefront, do they have several stores, how big is their inventory, *etc.* Experience has also led me to trust Mile High's grading.

Reason Two — *Many dealers aren't taking care of their back issues.* A disturbing trend at conventions is more and more dealers throwing back issues into boxes not alphabetized and not even bagged. Most of what I buy is oddball mini-series and missed gems, so I am the market for these dealers. Unbagged comics are, basically, trashed. Hear me, dealers? I *will not* look through unbagged comics. Mile High's search feature is fast and easy. *They* do the work, not me.

Reason Three — *No comic-book store.* I won't go through this story again. Recently, two small stores have opened in my area, and I shop there for impulse buys. Mile High is doing such a great job with my subscriptions, I am not willing to go back to depending on a local store. Harsh? Maybe. But I went through *years* of screwed-up orders and wasted countless hours filling out Diamond order forms. I haven't bought a *Previews* catalog in ages. How do I know what's going on? I read ***CBG***, of course.

Reason Four — *I'm a busy guy.* I produce a monthly, full-color, local magazine. I color, letter, and write comic books. I administer three websites. I have a wife and three kids. The Mile High back-issue system and its Nice subscription system is so easy, so dependable, it should be a model for every comics store in the nation. They find out what I want and put me in their computer, they ship monthly right to my house (I have the back issues shipped right along with the subscription to save bucks), they charge my credit card, and they don't screw things up. I don't have to tell them I want *Supernatural Law* or *Age of Bronze* with each issue; I have a running subscription there with no store manager looking at the store order saying, "This isn't X-Men or Batman, it must be a mistake." I figure I'm saving money not chasing down missed books.

Reason Five — *I bargain hunt.* I know, a lot of people in our hobby look to squeeze that extra quarter out of every deal. Mile High is not the cheapest, but really not bad. I went to Mile High years ago, when my local shop stopped offering discounts for preorders. Mile High's Nice subscription prices are 10-40% off newsstand. Because I'm a Nice customer, I receive 20% off back issue orders. *And* I generally wait until certain back issues are on sale before I buy. I'm saving up to hunt for pricey purchases at the conventions this summer, so I'm part of that "crossover group" you mentioned, Maggie.

Don't get me wrong; I think eBay is great! I regularly buy and sell original comic art there. And every time I'm out of town I look up comics shops to visit. I still love the hunt and that feeling of discovery. Mile High is another outlet to use, and, because of its convenience and quality, I find myself using it more often.

MARVEL'S ALL-AGES TITLES

Matthew Hawes
Comics Unlimited
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Evansville, IN 47711

Marvel is finally putting out some fine all-ages titles. The first week of April, Marvel gave us the "Gus Beezer" titles, *Spidey and the Mini-Marvels*, and *Sentinel*.

Sentinel features a story that is familiar to those of us that have seen *Iron Giant*, but it's mixed with elements from old Spider-Man comics and other stories that deal with teen angst and the joys and losses of being a teen. And there is a positive single-father figure, which we rarely see in today's entertainment, comics or otherwise. Even if you are not a fan of manga-like art, this item is worth a good look.

Spidey and the Mini-Marvels was cool and funny. I think it was great that Marvel published it and I hope to see more. There is something appealing about the art and the idea that the Marvel heroes are all children fighting, as kids do. Only problem? The $3.50 cover price! A great all-ages humor comic book like this should have been priced at $2.25 or, if possible, a bit less. Gus Beezer's comics were pretty nifty, as well (though still priced a tad bit higher than I feel it should've been).

With *The Marvelous Adventures of Gus Beezer*, *Mini-Marvels*, and *Sentinel*, as well as the news that *Spider-Girl* will continue as a series, Marvel is finally trying to appeal to an all-ages audience with some real effort. I'd like to commend it on the attempt.

Now, another good title from Marvel: the new *Daredevil*!

OK, this is more like it! Daredevil actually appears in his own comic book and he actually fights a foe! I enjoy Bendis' writing on ... well ... nearly everything he does. My only complaint has always been that a super-hero comic book should feature some action and some super-heroes. This latest issue delivers just that and it doesn't skimp on Bendis' usual great character scenes. We finally get some resolution to the whole identity-revelation crisis, and both Foggy and Matt Murdock make a decision with regard to Daredevil. Kudos to Bendis and the crew!

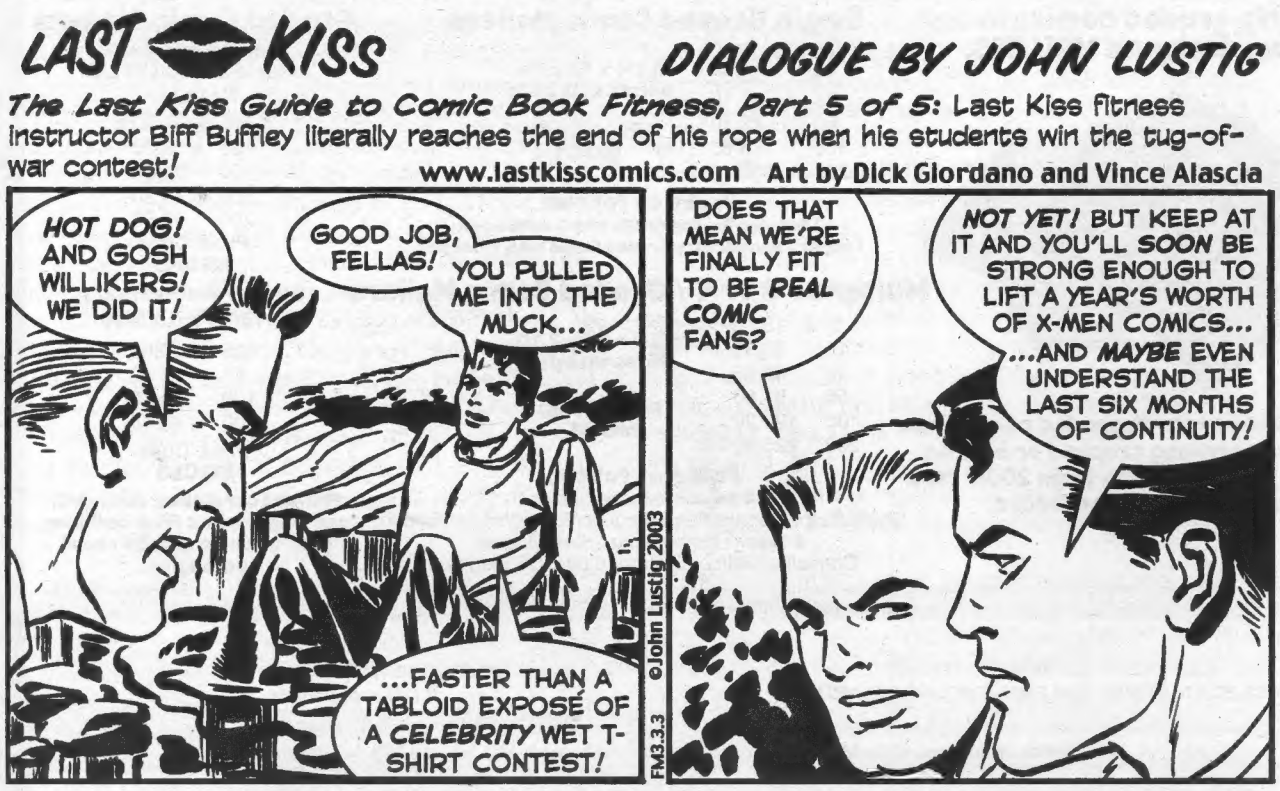
Oh, yeah ... and about The Kingpin! Heh!

COMICS FOR KIDS

Walter Loyd Lilly
760 Market St., #315,
San Francisco, CA 94102

The news that Diamond's first two Disney titles will be 64 pages for $6.95 in a prestige format has been greeted with "What will the kids/parents of kids/grandparents think of this?" Well, true.

But I'd say that at least 64 — adless, presumably? — nicely bound pages, on "good" paper might well be perceived as more of a value than a standard 32-pager for $2.95 — which Diamond has already announced as the price at which its 32-page titles will be sold. (Be-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sides, *maybe* that could lead to the 64-pagers getting stocked at Disney theme parks, stores, and so forth? OK, OK — I'm probably being overly optimistic.) Maybe this just underlines that the "traditional" size, economically speaking, is, for Disney titles, more for the old-timers than the mainstream?

Remember, the two currently running, major kiddie lines — Archie and DC's kids' titles — go for $2.19, and $2.25. And many people argue that that is too much!

I'm not blaming Diamond. Frankly, I'm assuming that Disney — a famously difficult company to deal with — might be (as would be its right, of course) demanding so much money up front and such a large percentage that Diamond feels it has to go for the highest end of the standard price.

How much did the last round of traditional Disney titles, the mid-'90s ones, go for? I tend to think that it was, also, more than Archie, *etc.*, went for at the time!

On an additional "kid's titles" note, do you think DC will ever add a "Tom and Jerry and the MGM Tooniverse" to its line-up?

I was wondering this even before (1) recent DCs carried an ad for a Tom & Jerry videogame which was packed with "an exclusive DC *Tom & Jerry* comic!" and (2) finding out that a — reprint, I would guess — T&J title, *The Best of Tom & Jerry*, is being published for the British market by Panini.

Maggie: *There's a ton of old MGM-licensed comics that could be reprinted by someone acquiring the license, and DC already has an excellent editing staff in place, if the deal were done.*

BWF: *The final nine issues of Gladstone's* ***Uncle Scrooge*** *and the final 32 issues of* ***Walt Disney's Comics & Stories*** *were prestige-format (square-bound) 64-page issues retailing for $5.95-$6.95.*

MORE ON MARVEL CARDS

Michael Skidmore
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Chicago, IL 60660

Thanks for the list in ***CBG*** #1534 of all the Marvel Comics Humor stickers that came out in the '70s. You mentioned not having me have to go to eBay for more information, but the point of my letter was misinterpreted. I already had the 40 stickers from the 1976 set; I was looking for the possibility of other variants of the 40 stickers than the six I had already found. So, in my opinion, the 1976 series contains at least 46 stickers, possibly more. I was surprised you didn't list both versions of the captions for those cards for other collectors.

A few corrections to the article to note:

The checklist and Conan cards are the same — one on each side, not either or. I loved the spellcheck typo "Son of Stan" instead of "Son of Satan." I'm not sure whether Stan Lee has a son or not, or whether that would be a compliment or an insult.

The caption was left off on two of the 1975 series (which I just bought on eBay). I'm not sure whether that was a mistake or you didn't have the information, but the Valkyrie caption reads, "Support Woman's Lib!" and for Werewolf it is, "Only My Hairdresser Knows for Sure." The Hulk card caption was repeated; the checklist lists two "Hulk 2" cards, a misprint: There is a 1 and 2. The Hulk 1 card reads "Who Stole My Right Guard?"

I had never even seen or read any of the 1966 and 1967 cards; thanks for the information.

Maggie: *We provided the extra information, since we thought other collectors would find it of interest. Since these were gag cards, I didn't fix the "Son of Stan" listing for the 1976 Topps Marvel Super Heroes card, because I wasn't sure that "Son of Stan" wasn't the card name. It was the text provided by Don Butler for* ***Comics Buyer's Guide Marvel Comics Checklist & Price Guide*** *years ago.* ✦

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Pirates of the macabre

Heidi embarks on the high seas

hey kids! COMICS!

By **Heidi MacDonald**

Since I've been talking about Disney for the past few columns and I don't feel like talking about anything going on in comics these days, I'll continue the Disney theme with a brief look at my favorite place on Earth: Pirates of the Caribbean in Disneyland.

This was really a case of love at first sight. The first time I went to Disneyland, I was instructed on the order in which to go on the rides. The two to start with were Pirates of the Caribbean and The Haunted Mansion. These rides were the pinnacle of Disney-ride storytelling, I was told.

At the time, I had been working for Disney for a while but I'd never had any desire to go to a Disney theme park before. I really didn't know what to expect, and I wasn't sure how a ride could tell a story — I was more of a roller-coaster girl in those days. But, after one journey to a land where dead men tell no tales, my eyes were opened to the whole world of what I call psychological thrill rides.

I've been on Pirates of the Caribbean a few dozen times since then. There were times when I would just be in the neighborhood in Anaheim and would stop by Disneyland to go on Pirates. Call me crazy, but I'm not the only one. Pirates and Mansion are generally recognized as the best rides at Disneyland and are the two most popular. Both are the result of years of planning during the peak years of some of Disney's greatest talents, including Walt himself. Pirates is an example of perfect storytelling and an incredible attention to detail that, together, take the rider on an unforgettable dream voyage.

Part of what makes it work so well are the transitions between different emotional states. After getting into their rowboats, riders drift past the Blue Bayou restaurant. Diners eating fried chicken on one side contrast with an eerie, crumbling shack on the other — thus begins the journey from the real world to the shadow world.

After a few Jungian waterfalls that symbolize the descent to the underworld and the famous "Dead men tell no tales!" warning, the riders plunge into a maze of caverns filled with skeletal tableaux showing that you can't take it with you: long-dead skeletons, still clad in rags and the ubiquitous pirate hats guard moldering treasures that no living creature can enjoy.

From this grim scene, we're taken further back in time to see how the bodies got there: A giant battle unfolds between a pirate galleon and a fort. Cannonballs splash around visitors, while dark storm clouds scud overhead. The battle is a masterful use of forced perspective and lighting effects, but, by this time on the ride, I always notice that the water the boats are floating on has a distinctly moldy, nasty smell. Part of the effect or just the result of a lot of water sitting around underground? It doesn't matter — it works!

"Pirates is an example of perfect storytelling and an incredible attention to detail that, together, take the rider on an unforgettable dream voyage."

These are just prelude to the most famous part of the ride: the sacking of a town by a horde of animatronic pirates. Inch by inch, the pirates descend into ever greater squalor and violence — at the end of this sequence, one of them is lying drunk, curled up with a pig, and by this point there doesn't seem to be much difference between the two.

The next tableau is my most favorite: two pirates locked in a jail cell while a fire is raging towards them. A few feet away, a dog holds the keys to the cell in his mouth. The doomed pirates are calling and whistling at the dog, "Come on, here, boy!" The dog wags his tail and cocks his head … but he never comes, ever.

That, ladies and gentlemen, is hell.

This scene is hard to top, and I must confess I find that, after the incredible progression from memory to death to the destructiveness of sin, the last few scenes — drunk, careless pirates shooting at each other, completely oblivious to their impending doom — always strike me as a little weak. Evil can't go out with a bang, it has to just drift away, I justify it in my mind, as the boat emerges into the light. It was only a ride! Thank God … let's go on it again!

As I mentioned in the last column, I have an inordinate love of pirates. I really have no idea where this came from, except perhaps seeing too many N.C Wyeth and Howard Pyle drawings when I was a kid and thinking pirates really knew how to dress. With their earrings, braids, and fancy coats, they were the rock stars of their day, although, as Garth Ennis always reminds me whenever I mention pirates around him, they were really filthy, disgusting, diseased thugs.

Pirates of the Caribbean takes the dark side of pirates and plays it for all it's worth. Look up "macabre," and you'll find a picture of the ride next to it. In fact, I have a strong suspicion that the reason for the ride's huge popularity is this huge darkness — it's about pillaging, plundering, and rapine, after all. Sadly, the pirates were "cleaned up" a wee bit in 1997, when it was decided that the idea of a filthy pirate chasing around girls for immoral purposes was somehow sexist and degrading. Oh, for crying out loud … they're *pirates*! Now, the women are carrying trays of food, implying that these scamps have nothing more on their minds than a turkey sandwich, wink wink. (A few figures were also added to the anticlimactic ending, as well.)

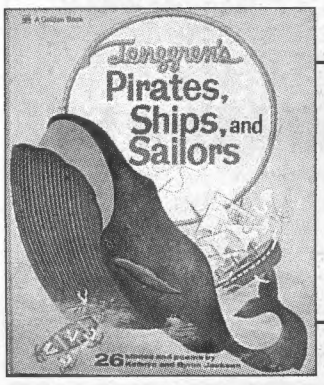
Pirates of the Caribbean is the work of many, many talented Imagineers, and it's one of the last rides to show Walt's hand, since he died just before it opened in April 1967. One name that must be mentioned, however, is Marc Davis. One of the "Nine Old Men," the animators who oversaw most of the Disney films of the classic era, Davis' achievements include animating *Sleeping Beauty*'s Maleficent and *One Hundred and One Dalmatians*' Cruella De Vil. This alone would put him in any pantheon of Disney greats, but he was also one of the main architects of the Pirates ride, producing hundreds of concept sketches that turned a kid's fantasy into something that could be experienced over and over again. (One of Davis' paintings of a cute, scantily clad pirate lass, hangs in one of the haunted grottoes of the ride.) Ken Anderson, another of the Nine Old Men, was another key figure on the ride, although he's better known for his work on the Haunted Mansion.

Imagineering is the one Disney division of which I really stand in awe. How do you design a *ride*? How do you figure out all the tiny details that come together to make the experience so rich that you surrender to it entirely? It's the little things that you remember and savor every time, like the fireflies in the opening scene of Pirates, or the door panels pushing in from some nameless, horrific force behind them in Haunted Mansion.

Both Pirates and Mansion are being turned into movies, I hear. Disney started this ride-to-movie movement with Country Bear Jamboree, which to me just sounds unlikely. The Pirates movie stars Johnny Depp and Orlando Bloom, so, right there, you've got something to look forward to. But I doubt that any movie, even directed by the greatest director you could name, could surpass the unique mix of humor, fear, and doomed fate that the Pirate ride continues to provide.

In concept and execution, Pirates of the Caribbean and Haunted Mansion remain in a class by themselves. They reward return trips and continued attention because, unlike a roller coaster, they take you on a trip through your own fantasies and expectations. ✦

Hey Kids! Comics! *is © 2003 Heidi MacDonald.* *Heidi can be e-mailed at* ***comixace@aol.com.***



***Heidi's fascination with pirates dates back to this book from her childhood:* Tenggren's Pirates, Ships, and Sailors.**

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625R	6 1/4 x 8 5/8	Reader's Digest & Paperbacks	$19.00	$62.00	$270.00
700R	7 x 10 1/2	Current Comics- 1990's	$19.25	$63.00	$276.00
725R	7 1/4 x 10 1/2	Standard Comics - 1970's-90's	$19.50	$64.00	$282.00
775R	7 3/4 x 10 1/2	Silver/Golden Comics - 1950's-70's	$20.00	$66.00	$288.00
800R	8 X 11	Golden Age Comics - 1940's-50's	$21.25	$70.00	$306.00
825R	8 1/4 x 11	Super Golden Age Comics	$22.25	$73.00	$318.00
875R	8 3/4 x 12	Large Comics, Mag. & Letter	$24.25	$78.00	$348.00
900R	9 x 12	Standard Magazines	$29.50	$97.00	$420.00
914R	9 x 14 1/2	Legal Size	$35.50	$116.00	$504.00
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750FB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$10.50	$35.00	$150.00
758FB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$11.25	$37.00	$160.00
778FB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$12.00	$39.00	$170.00
825FB	8 1/4 x 10 1/2	Large Comics, Mag. & Letter - fits 875	$13.00	$42.00	$185.00
858FB	8 5/8 x 11 1/2	Standard Magazines	$14.00	$46.00	$200.00
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775M	7 3/4 x 10 3/4	Silver/Gold Comics- 1950's-70's	$16.75	$122.00
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700HB	7 x 10 1/2	Standard Comics - fits 725	$8.50	$36.00	$125.00
750HB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$9.00	$39.00	$135.00
758HB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$9.75	$41.00	$145.00
778HB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$11.00	$47.00	$160.00
825HB	8 1/4 x 10 1/2	"Large Comics, Mag. & Letter"	$12.00	$50.00	$170.00
858HB	8 5/8 x 11 1/2	Standard Magazines	$13.00	$56.00	$190.00
		Add Shipping & Handling*	$4.00	$14.00	$54.00

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525M2	5 1/4 x 7 1/4	Photograph, Negatives	$9.50	$31.00	$130.00
625M2	6 1/4 x 10 1/2	Reader's Digest & Paperbacks	$10.50	$35.00	$150.00
700M2	7 x 10 3/4	Current Comics- 1990's	$10.75	$36.00	$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
875M2	8 3/4 x 12	Large Comics, Mag. & Letter	$12.75	$43.00	$185.00
900M2	9 x 12	Standard Magazines	$16.25	$53 00	$225.00
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CURRENT COMICS

*"At **CBG**, we think more great comics are being published today than ever before. It's our mission to keep you informed about the people and publishers making news today."*

Mr. Silver Age's summer reading list!
What should you be reading at the beach or on vacation?
Ask Mr. Silver Age, Page 18

IN BRIEF

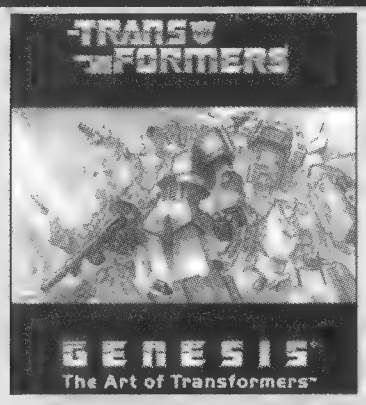

Image to release *Art of Transformers*

Image Comics announced that it will release *Genesis: The Art of Transformers*, a 128-page trade paperback due in stores in September.

The 128-page trade paperback will be produced by Sebastien Clavet and 88 MPH Studios and will feature art by Pat Lee, Mark Brooks, Mark D. Bright, Jun-Ichi Nakamura, James Raiz, Guido Guidi, and E.J. Su.

Clavet said, "*Genesis* is all about passion, born from the desire to offer the world a true collection of high-quality art depicting my childhood heroes and foes, so in every respect this is a labor of love.

So many great artists have participated, and it really became a challenge to choose which artists would do which characters. We had to make difficult choices, but I think the book's better for it."

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May brings double JSA adventures

Mini-series to spotlight individual members of Golden Age group

By **Nathan Melby**

Fans of *JSA* will get a double dose of the team beginning in May, when DC begins publishing *JSA: All-Stars*, an 8-issue mini-series modeled after the classic Golden Age *All-Star Comics*. The series will be primarily written by Geoff Johns and David S. Goyer, pencilled by Sal Velluto, and inked by Bob Almond.

The first and last issues — published alongside the ongoing *JSA* series — will be 22-page Justice Society of America stories with the entire team, but #2-7 will spotlight different characters and feature backups about the Golden Age by the likes of Jeph Loeb and Tim Sale (Hawkman), Brian Azzarello and Eduardo Risso (Doctor Mid-Nite), Darwyn Cooke (Doctor Fate), Howard Chaykin (Hourman), Michael Chabon and Michael Lark (Mister Terrific), and James Robinson and Tony Harris (Starman).

Johns told ***CBG***, "The premise is basically that The Injustice Society, which has a new leader that we are introducing, attacks The JSA, and, before they prepare to face the villain, they have to split up and revisit their past and make peace with certain things.

"Then, we will go into the solo stories. Each solo story reveals something that each character has struggled with since the beginning that he has to try to close the book on. It is a very personal story for everyone. It is not that everyone has to go capture a villain or save the world; this is really more of a character piece. There is action in every issue, but it is much more of an examination of why they do what they do and who they are."

Almond told ***CBG*** that he and Velluto had been happy to be asked to work on the project and that they were, in addition, happy to be working with Johns and Goyer. "Sal and I are pumped for several reasons," Almond told ***CBG***. "Here were the iconic DC legends that set the bar for super-hero teams. To be allowed to play in the same sandbox along with the likes of Geoff and David was beyond cool. Here are two writers who respect the history of these characters and their fans, while at the same time have the skill to weave their fresh concepts into that history and establish their own legend to the continuity."

Johns said that the most important benefit *JSA* fans will take out of the project is that they will learn a lot about the characters. "There is a huge revelation for almost every single character — whether it be about their past or their future — and I am really proud of that. We will finally learn what the connection is between the old and the new Doctor Mid-Nite. This is going to be a great adventure but, at the same time, it is going to be very character-heavy, and I think that is going to surprise a lot of people.

"We wanted to design the *All-Stars* so each solo issue was something you could pick up and not have to read anything else — so, if you pick up the Hourman one, you know who Hourman is, what he does, and why he does it. Our goal was to spotlight the characters, showcase them, and remind people where they came from."

Johns said that he has not seen the other stories but is sure they will be good, because of the other contributors. "The creators involved are amazing, and I kind of wanted to wait and see the stories when the book actually came out. We have a really great cast of creators working on these characters, and it is really neat to see the Golden Age characters get this kind of first-class treatment."

Almond said he felt the same way: "We couldn't be more flattered to be invited to the same party as all of the respected and prestigious creators involved throughout the series. I have always been a team guy, so — like Sal — when it comes to team books with several members, I say, 'Bring 'em on.' "

In a look toward the future, Johns said he hoped to be able to go back to handle later other characters that were not spotlighted in the mini-series. "If this sells as well as *JSA* does right now, I will be extremely happy, because I would like to do a sequel to it next year. We still have Power Girl, the Golden Age Flash, Alan Scott, Wildcat, and plenty others to spotlight." ✦

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Marvel court cases

An update

By **Nathan Melby**

Marvel's stock is catching the attention of financial writers, with *Business Week* noting its stock jump from $4 last July to $16 on April 23. Coupling that with lawsuits in the courts, Marvel Enterprises Inc. has made changes. With its battle with retailer Brian Hibbs now more than a year old and a recent suit filed against Sony, Marvel has expanded its legal team and is considering consequences of whatever decisions may be made in its legal disputes.

Marvel expands legal team

Marvel announced April 23 that it had added three members to its legal team in its effort to maximize and protect its characters.

Judith B. Bass has taken on the role of vice president of business and legal affairs, Benjamin Dean was named senior corporate counsel, and Eli Bard was named senior litigation counsel.

Marvel President and CEO Allen Lipson said, "As an owner and licensor of intellectual property, Marvel must focus a tremendous amount of resources of legal talent to structure, negotiate, complete, and enforce license agreements as well as to aggressively defend against unauthorized use of our character assets."

Marvel versus Sony

On April 21, a Los Angeles Superior Court judge denied a motion by Sony Pictures Entertainment to seal proceedings in a lawsuit brought by Marvel Characters Inc. concerning Spider-Man.

This is in response to a complaint Marvel filed Feb. 25, seeking more than $50 million in damages as well as an injunction against other Spider-Man-related film or TV projects Sony might have under way.

The suit accuses Sony of using Spider-Man for its own intent without including Marvel in its plans and alleges that Sony offered Marvel unique merchandising opportunities but never delivered.

Marvel attorney Carole Handler said, "We allege that Sony has hijacked Spider-Man to promote and merchandise other, less-popular characters. Spider-Man is one of the brightest stars in the Marvel universe. Disregard of Marvel's intellectual property rights by a major studio cannot be condoned."

If the agreement is canceled, Sony will lose the right to produce Spider-Man films after the second one, now in production.

Retailer suit goes into mediation

Retailer Brian Hibbs' lawsuit against Marvel Comics has gone into mediation instead of directly to court. Mediation began April 22, but no conclusion had been reached by press time. Hibbs' lawyer, Nancy Ledy-Gurren, told ***CBG*** that mediation would continue the following week but that she could not talk about what was discussed. The suit, initially reported in *Comics & Games Retailer* #124, alleges that Marvel has not honored its own return policies, costing retailers millions of dollars collectively.

Hibbs, owner of Comix Experience in San Francisco, filed the lawsuit on behalf of retailers in May 2002, and told ***CBG*** on April 18, "Marvel has certainly made some positive steps towards having their policies better reflect what their terms are. I think it is a shame that we ever got to this point in the first place. There was absolutely no reason this ever had to get to this point. We could've resolved this all a year ago amicably, but they weren't interested then."

The mediation process consists of both sides trying to reach an agreement, which then has to be approved by a judge. "I think this is potentially a good development," Hibbs, who did not attend the mediation conference, said. "Until I get some better details about what they are actually willing to offer, it is really hard to say." It is Marvel's policy not to comment on this sort of legal case in progress.

In September 2002, Diamond Comic Distributors posted a list of comics available for returns on its private retailer website.

The list, obtained by ***CBG***, comprised 110 comic books, trade paperbacks, and boxed sets going all the way back to 1998. It was a varied list, with items including *Wolverine: The Origin* #5 and *Spider-Man: The Manga* #28 and #29. Retailers had until March 14, 2003, to send in either whole or "stripped" copies for credit.

But Hibbs maintained at the time that the list of returnable items was not then complete. Nevertheless, he called Marvel's move a "positive first step that bodes well for the future." ✦

RETAILER SALES of new comic books March 2003

The figures at right are the average number of copies reported sold ***per store*** *by retailers reporting to* ***Comics & Games Retailer****'s* ***Market Beat*** *column.*

1	*Batman*	DC	58
2	*Ultimates*	Marvel	52
3	*New X-Men*	Marvel	49
4	*Ultimate Spider-Man*	Marvel	43
5	*Amazing Spider-Man*	Marvel	41
6	*Ultimate X-Men*	Marvel	39
7	*Uncanny X-Men*	Marvel	36
8	*JLA*	DC	28
9	*Wolverine*	Marvel	24
10	*Fantastic Four*	Marvel	23
11	*Avengers*	Marvel	22
12	*Incredible Hulk*	Marvel	20
13	*JSA*	DC	20
14	*Captain America*	Marvel	19
15	*X-treme X-Men*	Marvel	19
16	*The Truth*	Marvel	19
17	*Green Arrow*	DC	17
18	*Marvel: The End*	Marvel	16
19	*Aquaman*	DC	15
20	*Spider-Man: Blue*	Marvel	13
21	*Exiles*	Marvel	13
22	*Daredevil*	Marvel	12
23	*T'formers: War Within*	Dreamwav	12
24	*Green Lantern*	DC	9
25	*Thor*	Marvel	8
26	*Peter Parker, Spider-Man*	Marvel	7
27	*G.I. Joe*	Image	7
28	*Detective Comics*	DC	7
29	*X-Statix*	Marvel	6
30	*Batman: LoDK*	DC	5
31	*JSA: Unholy Three*	DC	4
32	*Filth*	DC	4
33	*Punisher*	Marvel	4
34	*Wonder Woman*	DC	4
35	*CSI*	IDW	4

Source: CBG*'s sister publication,* ***Comics & Games Retailer****, receives reports from dozens of different retailers each month listing their* ***actual sales*** *for their Top 30 titles. The reports are averaged, and an algorithm estimating sales for issues not in the retailers' Top 30 adds about 3% to the totals. Sales figures listed are for the issue of the listed title that shipped in the indicated month.*

NEW COMICS shipping May 11-17

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications

Betty & Veronica #188, $2.19
Betty & Veronica Double-Digest #115, $3.59
Sonic The Hedgehog #123, $2.19

CPM Manga

Alien Nine: Book 1 GN, $15.95

CrossGen

Crux Vol. 3: Strangers In Atlantis TP, $15.95
Forge #14, $7.95
Lady Death: Medieval Tale #4, $2.95
Negation #18, $2.95
Sigil #36, $2.95
Silken Ghost #1 (of 5), $2.95
Sojourn #23, $2.95

Dark Horse

B.P.R.D. The Soul of Venice One-Shot, $2.99
Criminal Macabre A Cal McDonald Mystery #1 (of 5), $2.99
Devil's Footprints #3 (of 4), $2.99
Grendel: God & The Devil #4 (of 10), $3.50
Kiss #10, (two covers $2.99)
Lone Wolf 2100 #9, $2.99

DC Comics

Adventures of Superman #616, $2.25
Aquaman #6, $2.50
✪ *Automatic Kafka* #9, $2.95 (Apr. 6-12)
Batgirl: Year One #6 (of 9), $2.95
Batman Adventures #1, $2.25
Batman: Legends of the Dark Knight #167, $2.50
Blood and Water #3 (of 5), $2.95
Fables #13, $2.50
Gen 13 #9, $2.95
Gotham Central #7, $2.50
Green Lantern #164, $2.25
Hellblazer: Freezes Over TP, $14.95
H-E-R-O #4, $2.50
Humans Defense Corps #1 (of 6), $2.50
Hunter: Age of Magic #23, $2.75
JLA: The Obsidian Age Book One TP, $12.95
Mad Magazine #430, $3.50
Many Worlds of Tesla Strong, $5.95
Nightwing #81, $2.25
Power Company #16, $2.75
Scooby-Doo #72, $2.25
Stormwatch: Team Achilles #11, $2.95
Superman and Batman: Generations III #5 (of 12), $2.95
✪ *Thundercats/Battle of the Planets*, $4.95 (Apr. 20-26)
Titans/Young Justice Graduation Day #1 (of 3), $2.50
✪ *Tom Strong's Terrific Tales* #7, $2.95 (March 23-29)

Gutsoon! Entertainment

Fist of North Star: Master Ed Vol. 4 GN, $17.95
Raijin Comics #22, $4.95

Image Comics

Casefiles: Sam & Twitch #1, $2.50
G.I. Joe #18, $2.95
G.I. Joe Vol. 3: Malfunction TP, $12.95
Masters of the Universe Vol. 2 Santalucia Cvr #3, $2.95 (Sp Ed $5.95)
Misplaced Cvr #1, (three covers $2.95)
Paradigm #9, $2.95
Powers Vol. 4: Supergroup TP, $19.95
Victory #1, (two covers $2.95)

Marvel Comics

411 #2 (of 3), $3.50
Black Panther #59, $2.99
Captain America #13, $2.99
Domino #1, $2.50
Human Torch #2, $2.50
Incredible Hulk #54, $2.25
Iron Man #68, $2.99
Marvel Masterworks: The X-Men Vol. 1 HC, $49.99
Marvel Universe: The End #5 (of 6), $2.99
New X-Men Vol. 4: Riot At Xaviers TP, $11.99
Punisher #26, $2.99
Ultimate X-Men #33, $2.25
X-Men Unlimited #47, $2.50
X-Men: Phoenix #1 (of 3), $2.99

Oni Press

Scooter Girl #1 (of 6), $2.99

T Campbell

How To Break Into Comics, $2.95

Tokyopop

Battle Royale Vol. 1 GN (of 5), $9.99
Digimon Vol. 2 GN (of 12), $9.99
GTO Vol. 11 GN (of 25), $9.99
Invu Vol. 2 GN (of 4), $9.99
Mars Vol. 10 GN (of 15), $9.99
Miracle Girls Vol. 9 Pkt TP (of 9), $9.99
Reality Check Vol. 2 GN (of 2), $9.99
Scryed Vol. 2 GN (of 5), $9.99
Skull Man Vol. 6 GN (of 7), $9.99

Viz

Animerica June 2003 Vol. 11 #6, $4.95
Big O Part 4 #3 (of 4), $3.50
Project Arms: First Revelation Vol. 1: Awakenings, $9.95
Revolutionary Girl Utena Vol. 3: To Sprout TP, $9.95

NOW APPEARING!

May 3

J.G. Hertzler (author of *Star Trek DS9: Left Hand of Destiny*) at Atlantis Fantasyworld, 1020 Cedar St., Santa Cruz, **California,** from noon to 6 p.m.

Frank Cho (creator of *Liberty Meadows*) and **Pop Mhan** (co-creator of *SpyBoy*) at Phoenix Comics and Toys, 678 Elden St., Herndon, **Virginia** 20170, from 11 a.m. to 2 p.m.

Ronn Sutton (*Elvira, Mistress of the Dark*), **Janet Hetherington** (*Eternal Romance*), and **Troy Little** (*Chiaroscuro*) at The Comic Book Shoppe, 1400 Clyde Ave., Nepean, **Ottawa,** Canada, beginning at 1 p.m.

Dan Slott (*Batman Adventures*), Second to Some Studios (*Fade from Blue*), **Paul Sizer** (*Little White Mouse*), and other guests at Jim Hanley's Universe, 4 W. 33rd St. (across from The Empire State Building), New York, **New York** 10001. Call (212) 268-7088 for times.

Bob Almond (*JSA, Black Panther*), **Craig Rousseau** (*Batman Beyond, Tellos*), **Christopher Golden** and **Tom Sniegoski** (*Buffy & Angel: Monster Island*), and **David Morello** (*Songs of the New American Depression* Vol. 3) at The Paperback Bazaar, 120 Tri-City Plaza, Somersworth, **New Hampshire** 03878. Call (603) 742-2626 for times.

Jen Sorensen (*Slowpoke: Cafe Pompous*) at The Comic Game Hobby Place, 218 W. Main St., Charlottesville, **Virginia** 22902, beginning at noon.

Rick Burchett (*Green Lantern*), **Jeff Wiegel** (graphic designer), **Paul Daly** (*Terranauts*), and **Don Secrese** (*Terranauts*) at Comics Universe, 15634 Manchester Rd., Ellisville, **Missouri** 63011. Call (636) 230-8191 for times.

2003 Harvey Awards nominees are named

By **Nathan Melby**

The Harvey Awards Committee announced nominees for the 2003 awards on April 21, recognizing achievements in the comics industry during the past year.

Named after the late creator and editor Harvey Kurtzman and founded in 1988, the Harveys are one of the industry's oldest awards. The nominations list (for comics-related publications shipping during the 2002) was compiled by tallying nominating votes from ballots mailed to more than 2,000 industry writers, artists, editors, and other professionals involved in creative aspects of the comics industry. Winners of the 2003 Harvey Awards will be selected by a second ballot sent to the creative community. The Harveys are the only industry awards where both nominees and winners are selected by polling comic-book professionals. All winners will receive their respective physical awards by mail. For the first time since 1988, the Harveys will not be presented at a banquet ceremony. Plans are for the formal ceremony to be resumed in 2004. Nominees are as follows: The Harvey Awards Committee comprises Dave Bissel, Anthony Bozzi, Denis Kitchen (chairman), Nellie Kurtz-

Best writer
Brian Azzarello: *100 Bullets*
Brian Bendis: *Daredevil*
Ed Brubaker and Greg Rucka: *Gotham Central*
Charles Burns: *Black Hole*
Alan Moore: *Promethea*

Best artist
Charles Burns: *Black Hole*
Dave Cooper: *Weasel*
Bryan Hitch: *Ultimates*
Eduardo Risso: *100 Bullets*
John Romita Jr.: *Amazing Spider-Man*

Best cartoonist
Chester Brown: *Louis Riel*
Charles Burns: *Black Hole*
Dave Cooper: *Weasel*
James Kochalka: *Sketch Book Diaries*
Jeff Smith: *Bone*

Special award for humor
Evan Dorkin: *Dork*
Sam Henderson: *The Magic Whistle*
Batton Lash: *Supernatural Law*
Tony Millionaire: *Maakies*
Johnny Ryan: *Angry Youth Comics*

Special award for excellence in presentation
Comic Art Magazine: Comic Art
20th Century Eightball: Fantagraphics
Krigstein Vol. 1: Fantagraphics
Krazy and Ignatz: Fantagraphics
One! Hundred! Demons!: Sasquatch

Best new series
Fables: DC/Vertigo
Raisin Pie: Fantagraphics
Rubbernecker: Alternative
Y: The Last Man: DC/Vertigo
X-Statix: Marvel

Best continuing or limited series
100 Bullets: DC
Black Hole: Fantagraphics
League of Extraordinary Gentlemen: ABC/DC
Louis Riel: Drawn and Quarterly
Weasel: Fantagraphics

Best single issue or story
The Amazing Screw-on Head: Dark Horse
Black Hole #10: Fantagraphics
Fantastic Four #60: Marvel
The League of Extraordinary Gentlemen Vol. 2, #1: ABC/DC
Mystic Funnies #3: Fantagraphics
Supernatural Law #35: Exhibit A Press

Best graphic album of original work
Cartoon History of the Universe Vol. 3: W.W. Norton
Diary of a Teenage Girl: Frog Ltd.
One! Hundred! Demons!: Sasquatch Books
Shutterbug Follies: Doubleday
Three Fingers: Top Shelf

Best graphic album of previously published work
Alec: After the Snooter: Eddie Campbell Books
Beg the Question: Fantagraphics
Boulevard of Broken Dreams: Pantheon
Summer of Love: Drawn and Quarterly
20th Century Eightball: Fantagraphics

Best anthology
Comics Journal Summer Special 2002: Fantagraphics
Nickelodeon: Nickelodeon
Orchid: Spark Plug
Rosetta: Alternative
SPX 2002: SPX

Best inker
Charles Burns: *Black Hole*
Mick Gray: *Promethea*
Jaime Hernandez: *Love and Rockets*
Sandra Hope: *Gen13*
Kevin Nowlan: *Tomorrow Stories*

Best letterer
Todd Klein: *Promethea*
Clem Robins: *100 Bullets*
Stan Sakai: *Usagi Yojimbo*
Dave Sim: *Cerebus*
John Workman: *100%*

Best colorist
Laura Allred: *X-Statix*
Dave Cooper: *Weasel*
Jeremy Cox: *Promethea*
Matt Hollingsworth: *Catwoman*
Dave Stewart: *Hellboy*

Best syndicated strip
Boondocks
Maakies
Mutts
Underworld
Zippy

Best biographical/historical presentation
Comic Art: M. Todd Hignite
Comic Book Artist: Twomorrows
Comics Journal: Fantagraphics
Complete Tin-Tin Companion: Last Gasp
Krigstein Vol. 1: Fantagraphics

Best presentation of foreign material
Astro Boy: Dark Horse
Epileptic Vol. 1: L'association
Greetings from Hellville: Fantagraphics
Lone Wolf and Cub: Dark Horse
Sshhhh!: Fantagraphics

Best domestic reprint project
Complete Crumb Comics: Fantagraphics
Doom Patrol Archives: DC
Krazy and Ignatz: Fantagraphics
Plastic Man Archives: DC
Spirit Archives: DC

Best new talent
Nick Bertozzi: *Rubbernecker*
Farel Dalrymple: *Pop Gun War*
Richard Hahn: *Lumakick*
Kevin Huizenga: *Orchid*
Paul Hornschemeier: *Forlorn Funnies*

Best cover artist
Kaare Andrews: *Incredible Hulk*
Brian Bolland: *Gotham Knights*
Charles Burns: *Black Hole*
Adam Hughes: *Wonder Woman*
Dave Johnson: *100 Bullets*

CONFIRMED SHIPPING

They're out there: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through April 25:

Aardvark Vanaheim: *Cerebus* #288, $2.25 (Mar)

Amaze Ink (Slave Labor Graphics): *Likewise* #2, $4.95 (Apr)

Amazing Aaron Productions: *A College Girl Named Joe* #2, $5.95 (Apr)

APC: *Monster Club Vol. 1 TP*, $19.95 (May)

Archie Comic Publications: *Archie* #535, $2.19 (Apr. 20-26)
Jughead With Archie Digest #183, $2.39 (Apr. 20-26)
Pals 'n' Gals Double-Digest #75, $3.59 (Apr. 20-26)
Veronica #139, $2.19 (Apr. 20-26)

Avatar Press: *Jungle Fantasy* (four covers $3.50, Sp Ed $6.00) (May)

Basement Comics/Amryl Entertainment: *NVN Zero*, $2.95 (Feb)

Bongo Comics: *Bart Simpson Comics* #12, $2.50 (Apr)
Simpsons Comics #81, $2.50 (Apr)

CPM Manga: *Demon Beast Invasion: Book 2*, $16.95 (Apr. 13-19)

CrossGen: *Chimera* #3 (of 4), $2.95 (April 27-May 3)
Crossovers #4, $2.95 (Apr. 20-26)
Crux #25, $2.95 (Apr. 20-26)
Path Vol. 2: Blood On Snow TP, $15.95 (Apr. 20-26)
Route 666 #11, $2.95 (Apr. 20-26)
Scion #35, $2.95 (Apr. 20-26)
Solus #2, $2.95 (Apr. 20-26)

Crusade Entertainment: *Shi - Illustrated Warrior* #7 (Of 7), $2.99 (Feb)

Dark Horse: *Fray* #7 (of 8), $2.99 (Apr. 20-26)
Hellboy: Weird Tales #2, $2.99 (Apr. 20-26)
Spyboy 13.1: The M.A.N.G.A. Affair #1 (of 3), $2.99 (Apr. 20-26)

DC Comics: *American Century* #23, $2.75
Batgirl #39, $2.50 (Apr. 20-26)
Birds of Prey #54, $2.50 (Apr. 20-26)
Cartoon Cartoons #17, $2.25 (Apr. 20-26)
Forever Maelstrom #6 (of 6), $2.95 (Apr. 20-26)
Global Frequency #7 (of 12), $2.95 (Apr. 20-26)
Green Arrow #24, $2.50 (Apr. 20-26)
Justice League of America Archives Vol. 8 HC, $49.95 (May 4-10)
Lucifer #37, $2.50 (Apr. 20-26)
Mucha Lucha #1 (of 3), $2.25 (Apr. 20-26)
Orbiter HC, $24.95 (Apr. 20-26)
Out There #17, $2.95 (Apr. 20-26)
Superman #192, $2.25 (Apr. 20-26)
Sweatshop #1, $2.95 (Apr. 20-26)
Tom Strong #20, $2.95 (Apr. 6-12)
Wonder Woman #191, $2.25 (Apr. 20-26)
Y: The Last Man #10, $2.95 (Apr. 20-26)

Digital Webbing: *Shades of Blue The New Series* #1, $2.95 (Apr. 20-26)

Future Comics: *Deathmask* #1, $2.99 (Mar)
Freemind #5, $3.50 (Mar)
Metallix #4, $3.50 (Mar)

Gutsoon! Entertainment: *Raijin Comics* #20, $4.95 (Apr. 20-26)

Image Comics: *Agents* #1 (of 6), $2.95 (April 27-May 3)
Battle of the Planets Battle Book, $4.99 (Apr)
Firebreather #4 (of 4), $2.95 (March 30-April 5)
Hawaiian Dick #3 (Of 3), $2.95 (Feb. 9-15)
Savage Dragon Vol. 8: Terminated HC, $28.95 (Sp Ed $54.95) (Dec. 22-28)
Tomb Raider #29, $2.99 (Apr)
Tomb Raider: Journeys #12 (of 12), $2.99 (Apr)
Whiz Kids #1, $4.95 (Apr. 20-26)

Kenzer & Company: *Knights of the Dinner Table* #78, $3.99 (Apr)
Knights of the Dinner Table: Illustrated #21, $2.99 (Apr)

Marvel Comics: *Agent X* #10, $2.99 (Apr. 20-26)
Amazing Spider-Man #52, $2.25 (Apr. 13-19)
Avengers #66, $2.25 (Apr. 20-26)
Captain Marvel Vol. 1: Nothing To Lose TP, $12.99 (Apr. 20-26)
Daredevil #46, $2.99 (Apr. 13-19)
Elektra #22, $2.99 (Apr. 13-19)
Fantastic Four #68, $2.25 (Apr. 20-26)
Fantastic Four Vol.: 1 Imaginauts TP, $17.99 (Apr. 20-26)
Incredible Hulk #53, $2.25 (Apr. 20-26)
Marville Vol. 1 TP, $12.99 (Apr. 20-26)
Mystique #1, $2.99 (Apr. 20-26)
Punisher #25, $2.99 (Apr. 20-26)
Thor #63, $2.99 (Apr. 20-26)
Uncanny X-Men #422, $3.50 (Apr. 20-26)
Weapon X #8, $2.99 (Apr. 20-26)
Wolverine X-Isle #4, $2.50 (Apr. 20-26)
X-Men Unlimited #45, $2.50
X-Statix #10, $2.99 (Apr. 20-26)
X-Treme X-Men #24, $2.99 (Apr. 20-26)

Moonation: *Fractured Kisses* #1, $4.00 (May)
Fractured Kisses #2, $4.00 (May)

NBM: *House of Java Vol. 2 SC*, $9.95 (Apr)
Oddballz #7, $2.95 (Apr)

Oni Press Inc.: *Atomic City Tales II: Doc Phantom TP*, $12.95 (Apr. 20-26)
Three Strikes #1 (of 5), $2.99 (Apr. 20-26)

Rebellion: *2000 AD* #1333, $3.25 (Apr)
2000 AD #1334, $3.25

Titan: *Nemesis The Warlock: HC GN Death To All Aliens*, $24.95

Top Shelf Productions: *Happy* #3 Zirkus, $3.50 (Apr)

Vamperotica: *Dark Fringe TP*, $9.95 (Mar)

Viz Communications: *Big O Vol. 2 TP*, $9.95 (Apr. 20-26)
Dance Till Tomorrow Vol. 6 TP, $12.95 (Apr. 20-26)
Fushigi Yugi Vol. 8 Friend GN, $9.95 (Apr. 20-26)

Zen Comics: *Zen* #0, $2.95 (Apr)

A search for information and a clarification

The Watchdog comes clean

By **Stephen C. George**

Thanks to everyone who responded so enthusiastically to the first *Media Watchdog* column. It's clear that many of you have noticed the increase in mainstream coverage of comics and the growing need for someone to keep tabs on the Heroes and the Zeroes of the media. And it's to one of our first respondents that we bestow a very special award:

Hero (Special Limited Edition): When I first conceived this column, I expected to dole out Heroes to mainstream professionals who stood up in defense of comics. I didn't anticipate that comics professionals might have to stand up for the mainstream. But that's exactly what Dan Mishkin did in his letter of April 14.

Mishkin, well known in comics circles for co-creating DC properties *Amethyst, Princess of Gemworld* and *Blue Devil*, defended *New York Times* film critic Elvis Mitchell, after I'd given Mitchell a Zero for negative remarks about the shallowness of comics characterization. At issue was the statement: "How often must we note that the comic-book rendition of a character is more fully realized than the movie version?" While I felt this implied a bias that movies could somehow flesh out characters better than comics, Mishkin and others saw it differently.

Mishkin wrote: "What I understand the reviewer to be saying is this: 'When will directors stop assuming that comic-book characters are shallow and then making them even shallower in their films?' In other words, he's attacking the conventional wisdom about lack of depth in comics that [Watchdog] ascribes to him."

Well, this wouldn't be much of a Watchdog column, if I didn't subject my own column to the same scrutiny as everyone else, so I went back to the original review and have to admit there's definitely a way to interpret the remark in a positive light. That, coupled with Mitchell's history of treating comics with respect in prior work, means the man deserves the benefit of the doubt. I hereby rescind the Zero and give Mishkin a "Hero" of his own for coming to the film critic's defense.

Zero: To critic Michael Medved, who, in an April 4 story in *National Review Online*, wrote what could have been a solid rebuttal to current Captain America stories dealing with terrorism and U.S. policy. But Medved, former co-host of PBS' film review show *Sneak Previews* (and current host of a pop-culture radio show), blows it at the last minute.

He takes Marvel to task for allowing material such as Cap's disillusioned diatribes (as penned by John Ney Reiber) or the racism depicted in *The Truth* to be published in comics that he repeatedly (and mistakenly) claims are intended for children. Worse still, he jumps between two very different comic books and treats them as though they're all the same thing: part of a children's genre where political and historical criticism have no place.

By his writing, you'd think he doesn't know comics are a medium with many genres, of which children's literature is just one. To top it off, he doesn't even recognize the individual writers of the stories nor that those writers might be responsible for their own ideas: All blame is laid at the feet of Marvel. For a film critic, that's inexcusable. I can't imagine Medved writing a movie review and blaming Paramount or Universal for the political message of a film without even once mentioning the director's name, but that's the equivalent of what he's done here.

Hero: To *Reason* magazine for successfully integrating comics into its overall coverage. Published by the Reason Foundation, a national research and education organization, the magazine, which admittedly rests on the very edge of the mainstream, is a great mix of politics, culture, news, and analysis. One recent issue I sampled had a story on copyright extension law, as told in the form of a mock interview with Mickey Mouse. (It even managed to work in a reference to the Mouse's appearance in the infamous underground comic *Air Pirate Funnies*. That almost never happens in *Newsweek*!) The same issue boasted a straightforward news account of the legal travails of Dallas comics retailer Jesus Castillo, who was convicted of selling obscene materials to an undercover police officer. Alternative comics legend Peter Bagge is also a regular contributor. This is the model every mainstream newsmagazine should adopt. Check it out at *www.reason.com*.

Zero: To *San Francisco Chronicle* reporter James Sullivan for resorting to a lazy piece of sensationalist comic-book old-think. You just know it's bad news, when you see the headline to this March 30 story about writer Ron Zimmerman and Marvel's revamp of the *Rawhide Kid*: "Gay comic book character may be new, but idea isn't; Screenwriter remembers 'Batman' innuendo."

It doesn't get any better, when you read the story. Sullivan relates an anecdote about Zimmerman's days as a stand-up comic, when part of his repertoire included a joke about *Batman* and the "real" reason the camp TV show was canceled. Sullivan doesn't let us in on the joke (we have to assume it was too fresh for a daily newspaper) but certainly suggests it has a homoerotic subtext. Then the writer goes on to give weight to one of the worst misperceptions in the history of comics by telling readers Zimmerman was "more perceptive that he could have imagined."

I'd like to think part of Zimmerman's joke would have been at the expense of anyone who bought the notion that Batman and Robin were homosexual (an assertion dating back to the comic-book witch hunts of the 1950s), but Sullivan doesn't elaborate. All he does is perpetuate a rumor that originally existed to put comics out of existence. It's a poor way to sell newspapers, guys, but, worse than that, it's lazy. If Sullivan was truly interested in expanding on the concept of gays in comics, a little honest reporting would have revealed plenty of legitimate examples, from *Alpha Flight's* Northstar to Apollo and Midnighter in *The Authority*.

The Blooper Reel: You can't spank careless reporters with a full-fledged Zero for simple misspellings. But every now and then, I find a mistake so egregious (and hilarious), I'm compelled to point it out, as in the case of the Feb. 7 story in the *Tampa Bay Business Journal* written by reporter Pamela Giner Leavy. In the course of covering a speech by CrossGen President Mark Alessi, Leavy evidently transcribed her tape of the speech without bothering to double-check what was actually said. How else can you account for the fact that, according to her, CrossGen's current titles include the eyebrow-raising *Wave the Rat*?

For you rodent-waving lovers scrambling for *Previews* to place an order, the book is actually *Way of the Rat*. But try saying it three times fast. ✦

Saw a story on the news, in a magazine or local newspaper? Good or bad, we want to know about it. Email us at: ***mediawatch@mchsi.com****. If you can send us a legible scan of the story in question, that would be great. Or you can always drop it in the mail to: Stephen George, Media Watchdog, 2131 NW 138th St., Clive, IA 50325.*

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Who *is* the Media Watchdog?

Stephen C. George has been writing about comics since the exposé he wrote for his school paper in sixth grade: "Ernie Chua, Ernie Chan: Could They Be the Very Same Man?" He has undergraduate and graduate degrees from Syracuse University and Northwestern University's Medill School of Journalism. He has worked for newspapers, websites, and book publishers, but his primary focus is the magazine industry, where he has worked for the past 12 years as both a writer and editor at magazines like *Reader's Digest, Sports Illustrated, Men's Journal, Outside,* and more. He is the author of three non-fiction books and the editor of 14 others. He has taught English and journalism at the college level at several universities. In addition to his *Reading Room* reviews for ***CBG***, he has also reviewed comics for the Chicago 'zine *Nice Slacks* and Human Computing's *ComicBase* software. He is currently a full-time editor at *Better Homes and Gardens* magazine.

X2 cast gets *United*

Expanded movie title accompanies press junket

By **Steve Fritz**

To say the various members of the cast and crew of *X2: X-Men United*, the sequel to the *X-Men* movie, looked a tad haggard the day of their press junket April 15 is putting things mildly.

Hugh Jackman, whom comic-book fans now know as everyone's favorite cigar-chomping mutant Wolverine, was deep in rehearsals for a Broadway musical, *The Boy from Oz*, in which he is the star. Just about every other cast member there was in the midst of shooting another movie, except Kelly Hu (making her debut as Lady Deathstrike).

As for the production team, although they had finished shooting last November, post-production was another story. Director Bryan Singer had put more than a thousand different special effects into *X2*, and that had taken its toll. James Marsden (Cyclops), even said that he'd had to miss a West Coast junket because Singer called him in for last-second looping literally a week before the conference.

"We finished post-production on Friday at 1:30 a.m.," Lauren Shuler Donner, one of the movie's producers, told the media. For the record, media screenings had been that weekend, and it was now Tuesday. *X2* becomes the leadoff blockbuster of the summer season on May 2.

Pressure and fears

Yet, while pressure was on to get the film done on time, one thing Singer was adamant about was that it didn't come from the first movie having been successful.

"The pressure was actually alleviated, because the first film was so accepted by the core audience who's supported The X-Men for 40 years," said Singer. "I also had a better sense of what I was doing, because I was there the first time around. There was also more time and money this time around."

Aiding and abetting this situation was a true *esprit de corps* among the cast and crew.

"It's kind of a dysfunctional family reunion," joked Famke Jannsen, who is returning as Jean Grey. "The pressure to top it really didn't apply to us, the actors. It was more on the filmmakers."

Kelly Hu, who made her first appearance as Lady Deathstrike in the movie, said, "One of my biggest fears coming into this movie was walking into this group of people who already had these established relationships and being the new kid on the block. But they were so awesome. Ian McKellen made sure to invite me to all these parties, and I got to know them right away. I felt very included and comfortable."

Marsden, who sat next to Jannsen during the junket, added, "We were just excited that the first movie did as well as it did. Our only goal was to make the movie we really wanted to make."

Watching the budget

"Did well" is another understatement. The first *X-Men* movie made well over $200 million dollars, with revenues recently climbing again, thanks to the recent release of the *X-Men 1.5* DVD.

According to Donner and another *X2* producer, Ralph Winter, the original investment in *X-Men* was $75 million, so the movie more than made its money back. The sequel had an even more generous budget of $120 million. With a budget larger than some small nations, Donner and Winter found themselves in an interesting position.

Donner said, "You have to realize that, before the first movie, there were few successful comic-book movies that preceded it. So we did proceed with caution. We were smart enough to know this was a potential franchise, and rightfully so.

"We're in a tricky position, because we're responsible for those dollars there. Ultimately, what matters is the final product. What matters and what the world remembers is what the movie is about. So what mattered to Bryan and ourselves was what would make the best movie and still be fiscally responsible, so we can come play again. That's constant tension there, but ultimately what really matters is whether the audience enjoyed the movie or not."

That didn't mean Singer didn't make it easier on himself. "I took the approach very seriously, because the X-Men fans take this universe very seriously and have supported it for 40 years. I was a Trekkie and an SF fan myself," said Singer, who had a cameo in the last Trek movie, *Nemesis*. "Comic books are not my forte. I took the approach that, since I didn't come from the comic-book world, I would bridge the gap between the two worlds. I think I honestly would have betrayed the fans, if I had come from the comic-book world. I would have become too entrenched in the fan base."

And Singer did take liberties with this movie. He rewrote the X-Men graphic novel *God Loves, Man Kills* to suit his own purposes. For instance, the main villain, Stryker, is now a rogue government operative and had a heavy hand in the Weapon X program. It also introduces two key new characters to the movie universe, Nightcrawler and Lady Deathstrike. In the wrong hands, these are the types of things that make some comic-book fans go ballistic.

Still, listening to the fans has become an obsession for the cast. It all hit home for Jackman, when one day he went to dine at a local restaurant. It turned out the *maitre d'* was such an X-fanatic he had a Wolverine tattoo — and the tattoo spanned the fan's entire back. The owner of the restaurant also liked the movie. His name is Robert De Niro.

It makes one look at the job a little more seriously. Jackman proved his case by recalling his reaction when he got his first draft of the *X2* script. "I had been talking to the fans, and the one thing they kept on saying is I didn't kick enough ass. They wanted to see that berzerker rage. I thought about that and had to say they were right.

"So, when I got the first script, I felt Wolverine's relationships with the characters were better, he was funnier, and there was more action. But I bought that there had to be more action, especially in the mansion scenes. I got a little more of the berzerker rage than there was originally."

Yet throwing in that berzerker rage had its downside. One thing both Donner and Winter were adamant on was that the film had to get a PG-13 rating. As any comic-book fan knows, whenever Wolverine and Deathstrike are in the same room, there's going to be one vicious throwdown of a fight. When the censors got their first peak at a climatic battle between the two, they gave the entire film an R rating. Singer and company had to go back to the editing room in order to tone it down and obtain the desired PG-13.

Donner said, "Blood is an issue. You have to be aware of that coming in."

Singer said, "Originally we got an R rating. I was surprised and really pleased at how little we had to trim down. There's [now] very little blood in the movie. There's intensity in the movie, but not as much gore."

Hu said, "There were some points where it looks like I'm actually stabbing right through Hugh Jackman's body. A lot of that stuff was computer-generated. When I got to watch the final film, all I can say is you actually can't tell the difference between the real action and the fake.

"You have to be careful with the blood. You can't just shoot a sequence where one scene they have the

All characters © 2003 Marvel Characters Inc.

Nightcrawler (shown here in the comics adaptation of the film) is the newest member of the team.

blood and the next they don't. I know a lot of the scenes they took out were with the blood. So there are a lot of scenes where we have blood on our faces — then, as the fight goes on, you could see it heal as if we really did have regenerative powers."

So the action is poured on hot and heavy in this movie, but, as far as Singer is concerned, what makes The X-Men so great are the fundamental themes that run through the concept. "Good science fiction tells stories of the human condition, but from an extraordinary perspective. The X-Men universe was created during the '60s, during the height of the civil rights movement. The war is always getting larger, as there are more mutants born every day. The lines of good and evil are blurring constantly. So there's a lot more room for unpredictability and surprise. You find yourself throwing in surprise by adding another character, who also throws in another mystery. Unholy alliances are formed. I enjoy that challenge. So these ideas — about bigotry, tolerance, fear, war — I think are perpetual ideas that we have had for thousands of years."

Creating characters

Another important element was strong characterization.

Winter said, "I think one of the things that we have is characters that are accessible. One of the things that Bryan insisted on is characters you can see as if they walked by you on the street. He's got specific radar on that. Sure, there's funny hair on Wolverine, but you've seen people like that in Hollywood or New York. Maybe the blue people are too much, but the idea is, if one of them was walking down the street, people would wonder if they are or aren't mutants. I think that makes the film more real than seeing them run around in yellow Spandex."

This doesn't mean the characters aren't struggling with their own personal demons.

Jackman said, "What I think really matters is in this movie Wolverine is at a crisis point. He's about to find out everything he's ever wanted to know. As liberating as that's going to be, it's also frightening. So he's on edge. He is having these nightmares about it."

Singer said, "We kept Nightcrawler very similar to the comic book. That is the wonderful dichotomy of him. He is a character who is deeply religious but at the same time has the physical appearance of a demon. The only thing we really added to him was the scars on his face. That was to give him an interesting sense of history."

Marsden said, "I also believe that Bryan doesn't buy into the idea that a blockbuster has to be stupid. He believes you can have both. You can make a solid film and still lay in as many special effects as you want. One of his favorite movies is *Jaws*, and it's really not about the shark but these wonderful characters trapped on a boat. It just has to all be based on characters and relationships."

Fan reaction

There's one other thing that's truly impressing the X-cast these days, and that is how much fan loyalty they've mustered over the last few years.

Rebecca Romijn-Stamos, who reprises her role as Mystique, said, "I have a friend who goes to Comic-Con International: San Diego every year and is trying to get me to go. I don't think I will, because I don't want to disappoint anybody. I want to live up to these fans expectations."

Mystique returns for the second film.

Alan (Nightcrawler) Cumming added, "I just published a novel recently. Last week I was doing a book tour in London. Next thing I know, all these Marvel comics with my face on it are in front of me to be signed. I had to ask the fans if they would consider buying my own book."

Marsden said, "When I walk into a comics shop, most people don't recognize me. I think that's because of the visors. Still, when they *do* recognize me, they have all been incredibly cool."

Hu said, "I grew up on comics like *Archie* and *Richie Rich*. I actually got invited to Comic-Con while they were shooting the movie. I had no idea how big this comic-book world is. I didn't even know the X-Men comics existed until the first movie came out. The convention was really an eye-opener. The X-Men fans are just so serious about their comic books. So I ended up being really worried about it. It was like being bombarded. It was just so weird to see people who are into this world that really didn't exist."

Romijn-Stamos said, "What's amazing is the information just finds you. Once people find out you are working on an X-Men movie, people are going to tell you a lot about your character whether you like it or not."

Hu added, laughing, "Now that I've sort of existed in this comic-book realm for a little while, it's kind of hard to consider dressing up as anyone else next Halloween. I mean, I used to dress up as Pocahontas but that's pretty dull now."

The future of the franchise

As for the future of what Donner and Winter now call the X-Men franchise, things are already being planted.

Jannsen said, "I think it's kind of great the way they're hinting about things. In this movie Jean Grey is going through a lot of changes. She's starting to explore her powers and seeing how much she can control or not. I think it's very exciting."

So does this mean the much-rumored Phoenix Saga storyline could see its way to the big screen. Singer is thinking about it seriously. During the press conference, he hinted it could be anywhere between the third and fourth movie. Donner noted that *X2* does hint toward it.

As for the rest of the cast, Jackman already has another movie in the can that's sure to attract the interest of comic fans. He plays Von Helsing in the upcoming *League of Extraordinary Gentlemen*. *Boy from Oz* opens this fall, with Jackman committed to the title role for the following eight months.

During the press conference, Marsden said he'd been approached to play Jessie Custer in the movie adaptation of Garth Ennis' *Preacher*, which was released as part of DC's Vertigo line. The budget for that film is nowhere near that of either X-movie at $25 million, but that isn't stopping him. "I really want to do this movie," he said. "It's much darker than *X-Men* but wonderfully intelligent. It's probably going to be an independent production, because I don't see it getting past the ratings board."

Donner and Winter are hard at work developing *The Fantastic Four*. Donner promised the movie will be every bit as spectacular as the X-movies but much lighter in tone.

As for other members of the cast and crew, they've decided to give the comic-book world a rest.

Singer said, "I probably would like to do something different in between, whether it's to make another, smaller film or do another event movie."

Romijn-Stamos just finished a movie called *Godsend*. It's another lower-budget movie but also has a stellar cast, including Greg Kinnear and Robert De Niro.

Cumming is keeping himself busy. He is writing a screenplay for a film called *Gardiner's Question Time*, in which he will star. He's also sold film rights to his novel. He's also appearing in a movie adaptation of *Phantom of the Opera*.

Marsden also just completed another movie, *The Notebook*. It's another smaller-budget and stellar-cast affair that includes James Garner, Gena Rowlands, and Sam Shepard, among many others.

Jannsen decided to go on a lighter note, dropping her usual *femme fatale* roles for an ensemble comedy with Ray Romano, Kelly Preston, Hank Azaria, Rip Torn, and Piper Laurie. She said, "I was very excited when it came my way. It's just crazy fun."

Kelly Hu said she is just shopping at the present time.

As for an *X3* movie, Jackman quipped, "I understand they won't really decide until May 4 or 5."

The way he said it, fans shouldn't be surprised, if they soon learn something is already in the works. ✦

*Lady Deathstrike and Wolverine face off in **X2**.*

Mr. Silver Age's summer reading list

Here are some of the books the old comics coot will be checking out at the beach

By **Craig Shutt**

Dear Mr. Silver Age,

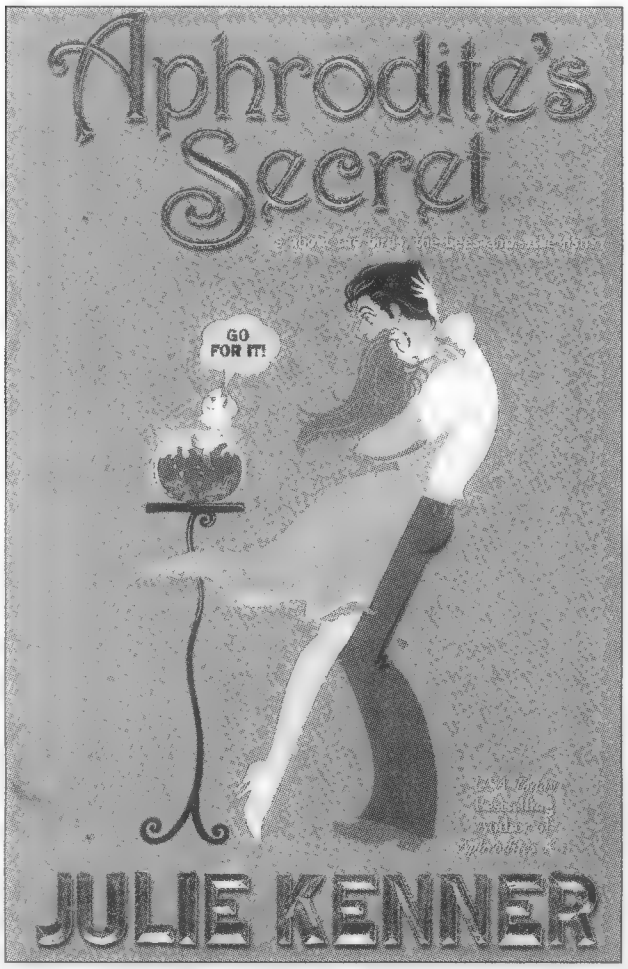
Summer's coming soon, so I've stocked up on Grape Nehi, Little Debbie Oatmeal Creme Pies, and some Bit-o-Honey bars. Now all I need is a good book to read at the beach! Do you have any suggestions?

Flint M.
Coney Island, N.Y.

Mr. Silver Age says: My first suggestion is to add some PB&J sandwiches on Wonder Bread to your stockpile, Flintie, to ensure you receive your daily requirement of essential vitamins. You've got to keep your strength up for all that fun in the sun.

With that taken care of, here are some of the books I'll be checking out this summer, when I need a break from causing spine stress to my stack of comics. Keep in mind, I haven't read these yet, but I know enough about them to suggest you take a look. The list includes books that deserve the flip test by comics fans who read romance, horror, fantasy, pulps, and, oh, yes, super-heroes. All of them are readily available (or will be) in both click and brick bookstores.

Aphrodite's Secret by Julie Kenner (384 pgs., $6.99, Love Spell, ISBN: 0505525097): The perfect beach book! This romantic comedy will be out in May and is the third in the series, after ***Aphrodite's Kiss*** (392 pgs., $5.99, ISBN: 0505524384) in 2001 and ***Aphrodite's Passion*** (364 pgs., $5.99, ISBN: 0505524740) in 2002, which I've read. They follow the romantic problems of halfling Zoe Smith and her family, which includes a super-powered father, a mortal mother, a super-powered half-brother, and several super-powered relatives who are among The Protectors, the secret super-heroic people who protect (duh) Earth.



Aphrodite's Secret *is the third romance book about the super-powered Protectors, who canoodle with mortals, despite their best intentions.*

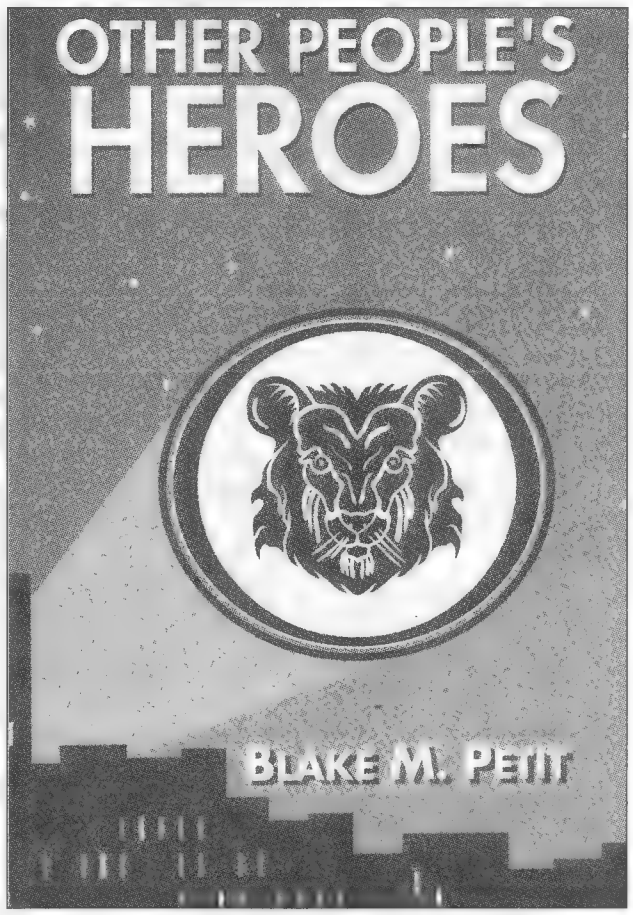
In *Kiss*, Zoe (who can fly and has X-ray vision) celebrates her 25th birthday and has to decide whether to give up her super-powers, thereby making it easier to marry the mortal love of her life, or become a Protector. The main problem is that her mother is unaware that the child she had with Donis, a Protector, is not only super-powered, but has been secretly trained (somewhat) by him and her half-brother, Hale. The other problem is that Zoe fears her lover will run just as fast as her own mother fled upon learning of The Protectors. And, oh, yes, her uncle and cousin are plotting to take over the world.

In *Passion,* Hale (whose powers include invisibility and talking to animals) has to retrieve Aphrodite's girdle from a mortal before the bad guys can get it and use it for nefarious purposes. His task gets complicated, when he finds it's not as easy to love and leave this mortal, as is usually the case for him.

Secret, scheduled for release in May, follows another of Zoe's cousins, Jason, who can turn into a dolphin and talk to them. He wants to win back his former girlfriend, a mortal. But she has problems with his taking off all the time to protect mankind — and the fact that his father keeps trying to conquer the world.

Make no mistake: These are romance novels, so there's more canoodling than all-out action. But they have pretty steamy bedroom scenes for a super-hero novel, and that's certainly a plus. For more details, visit *www.juliekenner.com*.

Other People's Heroes by Blake M. Petit (239 pgs., $19.95, PublishAmerica, ISBN: 1591291453): This is a satiric take on super-heroes by a true fan (and ***CBG*** reader) who knows his comics and writes pretty funny scenes and dialogue, based on the flip test I gave it before sticking it on the top of my beach pile. The story has a bit of an *Astro City* vibe to it, since it focuses on a guy who decides to become a super-hero, only to discover that the heroes he's admired for so long are fake. They've been scripting their battles for the past 10 years, since the real heroes disappeared. He agrees to join the deception to achieve his goal of becoming a super-hero, but he's not happy about it.

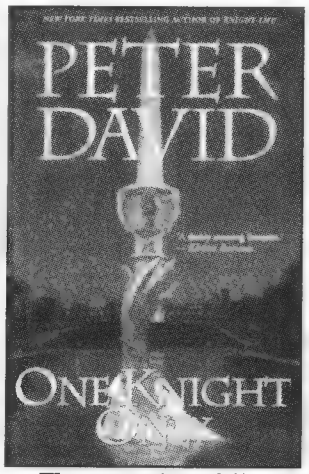


Wallace Fancheux Jr.'s cover design for ***Other People's Heroes*** *by Blake M. Petit uses an understated style for this* ***Astro City****-like satire.*

McSweeney's Mammoth Treasury of Thrilling Tales edited by Michael Chabon ($13.95, Vintage Books, ISBN: 140003339X): The author of the Pulitzer Prize-winning *Amazing Adventures of Kavalier & Clay* took the bull by the horns, when McSweeney's offered to let him fulfill his desire for a collection of pulse-pounding, pulpish short stories. His roster features some of my favorite authors, including Neil Gaiman, Harlan Ellison, Nick Hornby, Glen David Gold, Elmore Leonard, Stephen King, Michael Crichton, Michael Moorcock, and Chabon himself, plus others I'm not familiar with. Some authors pull it off better than others, according to reviews, which is bound to happen. But it's hard to pass up that roster writing in all types of pulpy genres.

Great Neck by Jay Cantor (784 pgs., $19.57, Knopf, ISBN: 0375413944): Truthfully, I'm not sure this book is going to be exactly beach material. It's an epic by the author of *Krazy Kat,* a book I mentioned back in ***CBG*** #1476 as being a comics-based novel that was a bit too weird for my taste. This one sounds similarly offbeat. It concerns six socially active Jewish friends growing up on Long Island in the 1960s, embracing many of the pe-

riod's cultural movements. One of the six, Billy Green, gains acclaim as a comic-book artist by turning his friends into adored super-heroes called The Band of Outsiders. A *Chicago Tribune* review said that fans of Michael Chabon "would appreciate this witty facet" of the novel, which certainly got my attention. It's received mixed reviews but, if you're a fan of the 1960s and super-heroes (and that would be me), it's well worth a look.



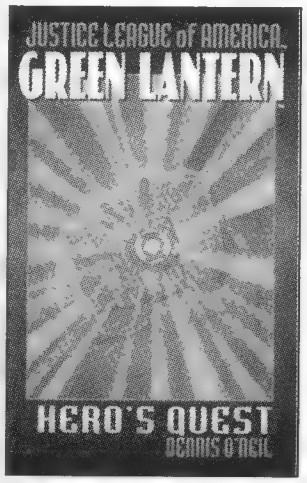
One Knight Only by Peter David (384 pgs., $23.85, Ace Books, ISBN: 0441010571): I'm not familiar with this author's work beyond, oh, about 15 billion comics and three kajillion books. This novel, coming in July, stars Arthur Pendragon of Camelot, returning to pursue his political career to the White House. But an assassination attempt on his wife forces him to search for The Holy Grail to save her life.

The story is a follow-up to ***Knight Life*** (352 pgs., $7.99, ISBN: 0441010776), which originally was released in 1987. The good news is that that novel has been updated and is being reissued in June, just before the sequel arrives. It details how Arthur finally escapes his long imprisonment with the help of a young Merlin, who helps Art run for mayor of New York City. The whole gang returns, and fans of both Peter David and *Camelot 3000* will want to check these out.

Club Dead by Charlaine Harris (272 pgs., $6.50, Ace Books, ISBN: 0441010512): This is the third in a fun series that combines horror and mystery. It stars Sookie Stackhouse, a waitress in rural Louisiana, who's a superhero of sorts, since she can read minds. She considers that a disability, since she can't *stop* reading minds, and that makes it tough to get a date in a small town. At least, it's tough until Bill the vampire arrives, and she finds she can't read his mind — and he can't use his super-charm on her. But, while Bill is a fairly easy-going vampire (for a vampire), a lot of his acquaintances are pretty darn scary (not to mention depraved).

The series started two years ago with ***Dead until Dark*** (260 pgs., $5.99, ISBN: 0441008534), in which our two stars met by saving each other's lives and hitting it off, to put it mildly. Then a few murders, possibly vampire-related, complicated things.

In last year's ***Living Dead in Dallas*** (272 pgs., $6.50, ISBN: 0441009239), another vampire (they'd "come out" a few years earlier) asked for Sookie's mind-reading help to find a missing vampire, and mayhem ensued. In the latest volume, out in May, Sookie visits an elite vampire club in Mississippi, only to catch Bill in "an act of betrayal," the publicity says. I guess I'll have to buy it to learn more.

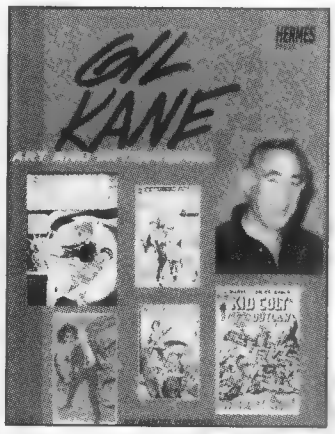


Justice League of America: Green Lantern: Hero's Quest by Dennis O'Neil (400 pgs., $6.99, Pocket Books, ISBN: 0743417127): This is the latest in a series of novels about the members of The JLA, and I'm really curious to see how Batman's longtime editor handles a Green Lantern. It follows ***JLA: Wonder Woman: Mythos*** by Carol Lay (320 pgs., $6.99, ISBN: 0743417119), whose storytelling ability I admired from her "Story Minute" comic strips, and ***JLA: Batman: The Stone King*** by Alan Grant (320 pgs., $6.99, ISBN: 0743417100), a well-known Batman writer. There's also a series of volumes for young readers geared to the animated series on Cartoon Network.

Spider-Man: The Secret of The Sinister Six by Adam Castro (448 pgs., $6.99, I Books, ISBN: 074345832X): This paperback, released in March, is actually a sequel to 2001's ***Revenge of The Sinister Six*** (450 pgs., $6.99, ISBN: 0743444639) which might be a better starting point. In the books, a new villain called The Gentleman, who was involved with the death of Peter Parker's parents, gathers Doc Ock, Electro, Vulture, and Mysterio to form a new version of The Secret Six. The sixth member is Pity, a super-villain who may be Peter's sister! Yep, this sounds like beach reading to me!

Wertham Was Right! by Mark Evanier (200 pgs., $12.95, TwoMorrows Publishing): Silver Age fans oughtta love this volume of Mark's *Point of View* columns from ***CBG***. It will include the story behind *Fox & Crow* as well as tributes to the "Kane brothers, Bob and Gil," and a well-deserved diatribe on comic-book numbering. Mark does an excellent job of combining the excitement a fan feels with an insider's perspective of working with some of comics' greatest creators during his truly eclectic comics career.

The Great Comic Book Heroes by Jules Feiffer (80 pgs., $8.95, Fantagraphics, ISBN: 1560975016): Yes, I know this new paperback edition doesn't contain the original, four-color reprints of The Golden Age comics stories discussed. But I've got to agree with publisher Gary Groth on this one. (Did I really write that?) Most of the comics have been reprinted in accessible places for those who want them, and those who want the full, original package can find a copy online for 20 bucks or more. But to entice those who aren't full-bore Golden Age fans, I can't argue with the idea of creating an impulse-priced, well-illustrated version of Feiffer's insightful discussion of why these comics are so well regarded. It belongs in every fan's library, and this is an excellent way to pick it up painlessly.



Gil Kane: Art and Interviews by Daniel Herman (200 pgs., $27.99, Hermes Press, ISBN: 0971031177): This actually came out last summer, but I missed it, so it's on the stack for this season. It's packed with Kane art, including thumbnails and copies of original art pages. The art illustrates four interviews about his work, with Kane, Julius Schwartz, Roy Thomas, and Ron Goulart. There's also a 16-page color section of his work through the ages and a checklist of covers he did for Marvel, starting in 1966 (which doesn't sound like much, but it's 20 pages of type).

Baby Boomer Comics by Craig Shutt (208 pgs., $27.99, Krause Publications, ISBN: 087349668X): Oh, like I wasn't going to mention it! This just-announced book collects my favorite *Mr. Silver Age* articles from the early years of my ***CBG*** work, even before there *was* a Mr. Silver Age. It even includes my very first article ("Everything I Need to Know I Learned from The JLA") from ***CBG*** #955, March 6, 1992. Yikes. The columns have been reformatted and updated where necessary to reflect any new info I've learned in the meantime, which isn't much.

There's lots of fun stuff, including my listing of all the twice-told Mort Weisinger tales and the first quizzes from my annual Pro-Fan Trivia Challenge at the Chicago comics convention. It's also chock-full of penetrating, in-depth discussions of key themes, like my review of all the super-heroes who met The Beatles and a survey of the many times Superman was forced to marry scantily clad Amazons. Yep, that's The Silver Age, all right. Needless to say, all the questions I made up for the teaser ads that ran near this column for the past few weeks are answered right inside this very volume!

The book is profusely illustrated — I've got color throughout, and I've not afraid to use it. So check it out when it appears in July. No doubt, you'll be hearing more about it between now and then (and well after that), if you hang around here much. I'm not proud. ✦

Ask Mr. Silver Age is © 2003 by Craig Shutt. Got a book suggestion? Send it to ***craigshutt@ameritech.net****.*

From Marvel to manga

A quartet of reviews and some news

Each of you, for himself, by himself and on his own responsibility, must speak. And it is a solemn and weighty responsibility, and not lightly to be flung aside at the bullying of pulpit, press, government, or the empty catchphrases of politicians. Each must for himself alone decide what is right and what is wrong, and which course is patriotic and which isn't. You cannot shirk this and be a man. To decide against your convictions is to be an unqualified and inexcusable traitor, both to yourself and to your country, let man label you as they may. If you alone of all the nation shall decide one way, and that way be the right way according to your convictions of the right, you have done your duty by yourself and by your country — hold up your head! You have nothing to be ashamed of.

— Mark Twain

By **Tony Isabella**

I'm moderately pleased and somewhat conflicted that Marvel's *Ghost Rider* looks to be heading to the big screen after a series of delays. I wrote the comic book for a couple of years back in the 1970s, a well-received run I remember fondly. On that level, then, I'm happy to see an old "friend" doing well.

Daredevil Director Mark Steven Johnson is the latest director attached to this project: good news for those of us who enjoyed his take on Matt Murdock's dual life.

Johnston appears to have respect for the character and an understanding of the concept. From what I've read, the movie will feature the original Johnny Blaze version of the character, a motorcycle stuntman who sells his soul to the Devil to save a loved one's life and ends up sharing his own life with a demon. In a recent interview with *Empire Online*, Johnson said, "The Ghost Rider is one of the great icons in comics. It's that classic *Devil and Daniel Webster* story. A Faustian bargain that changes Johnny's life."

Comics fan Nicolas Cage will play Blaze, and, given how many comics-related roles Cage has pursued or been pursued for over the years, I'm looking forward to seeing him in this one. It seems like an excellent casting fit to me.

My conflicts?

This Ghost Rider, as opposed to the masked Western hero first published by Magazine Enterprises in the 1950s, was created by Gary Friedrich and Mike Ploog.

There was certainly editorial input from others, but it was Friedrich and Ploog who brought the heart and soul, dramatically and visually, to the character.

They will likely receive Dollar None from the film or any merchandise spawned by the film; they will be lucky to receive even the most meager onscreen credit. That bothers me.

It also bothers me that, at the time I assumed the *Ghost Rider* assignment, it never occurred to me that Friedrich was getting the short end of the deal. A freelance writer, he had co-created this terrific character and now, for whatever reasons, he had been taken off the series. It was standard operating procedure for the industry then and now, but it pains me that I was a party to it in any way. I don't expect to be working that side of the street in the future, but, if I do, I hope to do so in a manner which recognizes in every way the contributions of those I follow.

My remaining conflict stems from my strong desire that Johnson sees what I have always seen in the story of Johnny Blaze — that it is, at its core, a story of love and redemption. I don't know that was what Friedrich and Ploog had in mind when they brought Johnny into this world ... and I recognize it's selfish of me to want to see my take on their creation on the screen ... but there it is, my sin of pride. *Mea culpa*.

Marvel has a veritable boatload of characters and concepts in various stages of movie and television development.

It's going to be tough to keep up with them, a challenge I relish. But, in all the excitement of each new release, there will be the synchronous sadness that, more often than not, the creators of these characters will be virtually ignored and, to a man, they will receive no share in the financial success of their creations.

Faustian bargains generally work out that way.

Marvel Comics Publisher Bill Jemas has become our industry's favorite whipping boy. Yet for every time I want to give him the lash, there's another time when I want to give the cheeky monkey a hug. Marvel's ***411* #1** ($3.50) is of the latter persuasion. In this most "gung-ho" of times, it takes courage to publish and market a comic book promoting non-violence. That the resultant effort has such artistic and social merit fills me with pride for those who created and those who support this title.

Yes, I have quibbles with some of the content. I was giving out with the "Amen, brother" responses to Jemas' introduction, until I hit this line: "In wartime, looking for the humanity in your enemy can't help but be seen — by patriots — as unpatriotic."

I would have had to add the qualifier "so-called" to the line, because, in my view, those who refuse to look for the humanity in the enemy, or who would condemn those who do look, do not remotely meet my standard for patriotism. If we turn our eyes from the human beings on the opposing side of the field, we may win battles, but we will ultimately and surely lose the larger war.

Following the intro is "Understand the Culture of Nonviolence" by Dr. Arun Gandhi, the grandson of Mohandas "Mahatma" Gandhi. I found it a thoughtful piece, but, while I can accept the principles of nonviolence in theory and in some applications, I see too many situations where nonviolence *isn't* the answer — indeed, situations where its application gives free rein to brutality, discrimination, and intolerance. I'm a lousy pacifist.

MOSSAD HEADQUARTERS
I was hoping you could help me with this Abram.
I don't know, Sholem.
I could get into trouble for something like this.
You could be killed attempting it.
They killed the light in my soul, Abram.
Vita... my little girl... she was everything to me.

What struck a chord with me in reading *411*'s trio of stories was that none of them proffered nonviolence as *the* solution, but as a step toward the solution. But, to discuss this further, I will have to activate the ... ***Spoiler warnings!***

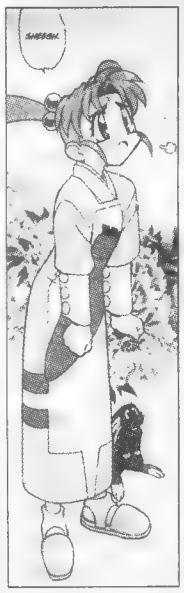
In "Blow Up," an Israeli pilot responds to the murder of his daughter by a Palestinian suicide bomber by feigning a bombing run and, instead, dropping leaflets on both Palestinians and Israelis. One side features a headline reading *You Killed My Daughter* and a photo of the girl; the other features a dozen photos of other children, Arab and Jew alike, with this message: *I could have killed yours. We must stop now before you know my pain.*

"Blow Up" was written by Jemas (story) and Chuck Austen (story and script). Artist Phil Winslade and colorist Chris Chuckry did a magnificent job combining realism with a traditional heroic style which would have done the legendary combination of John Buscema and Tom Palmer proud.

"Tit-for-Tat" is set in Northern Ireland. Writer Mark Millar tells of his grandfather Peter O'Hare's life, his pivotal encounter with the Belfast constabulary, and his reaction to said encounter. It would not be unfair to call it a humorous tale, albeit one which never forgets the darkness surrounding it. The Frank Quitely art is excellent, as is Dan Brown's coloring, but the "digital" inking by Avalon Studios looked muddy to me.

"Seeds" by David Rees is perhaps the most moving in the issue. Afghani soldier Sayed returns home from the battlefield to see his family and honor his mother's memory. He sees men on their knees, locating and defusing landmines. He hears of a neighbor's child killed by a mine. And he plays with his son, who dreams of being a farmer but who cannot create a pretend farm in the dirt without including land mines. Sayed turns his back on soldering to defend his family in a new line of work, to do battle with the millions of mines which weigh so heavily on their country. Artist Tony Salmons and colorist Rick J. Bryant bring as much emotional impact to the visuals as Rees does in his script.

Jemas and company should be proud of *411* #1. On our scale of zero to five Tonys, it picks up the full five. I'm looking forward to the remaining two issues of the series.



Viz Comics sent me a nice box of its recent graphic novels, and I'm happily making my way through it. ***The All-New Tenchi Muyo: Alien Nation*** ($8.95) offers a satisfying 176 pages of comics in its 7½-inch by 5-inch format and, picking up where *No Time for Tenchi* ended, smooths the way for new readers with a chapter that introduces all the characters in the context of a complete and amusing story.

I couldn't have asked for a better welcome.

Tenchi is one-quarter alien, but it's his humanity that makes him kin to the readers ... and a wonderful foil for his housemates. Picture *Friends* with a Chandler-Joey mix for the lead and a sextet of otherworldly suitors: a space pirate, two princesses, a genius, a galactic police officer, and a bioorganic and sentient spaceship.

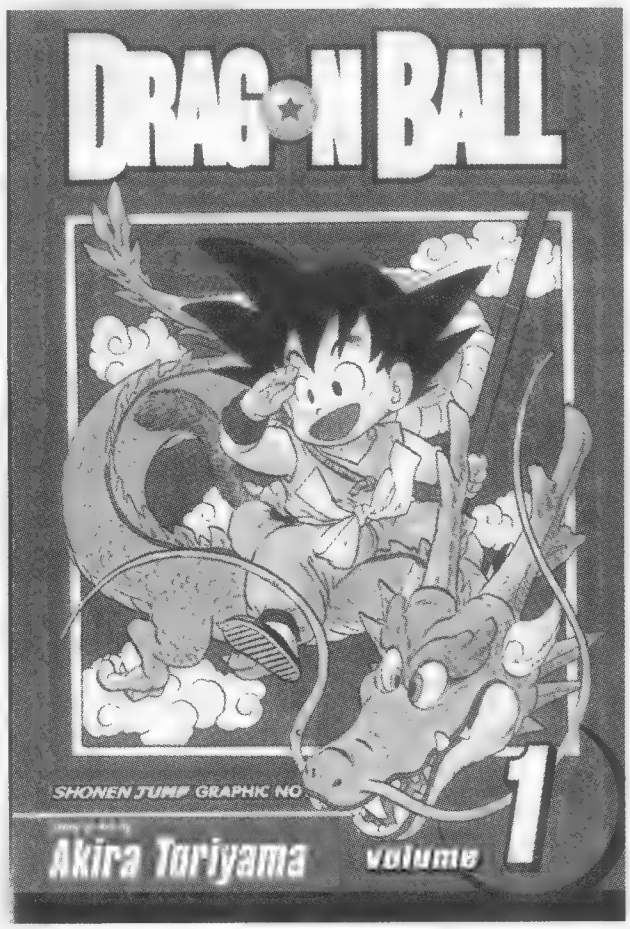
They have their shortcomings and their little quirks, but they are all likable characters.

With story and art by Hitoshi Okuda, *Alien Nation* offers seven complete stories. These science-fictional elements are wondrously wild and wacky, but the tales are mostly about very human concerns: getting along with others, making ends meet, standing by friends.

I like the blend of such contradictory elements and would recommend the volume to readers of all ages.

The All-New Tenchi Muyo: Alien Nation is a good-looking book that delivers outstanding bang for the bucks and, its smaller size not withstanding, is designed to be easy on the eyes. I give it a well-deserved four Tonys.

Also in this Viz package was the first volume of ***Dragon Ball*** ($7.95) by Akira Toriyama. This is a series that, though it might be the most popular manga of all, never struck me as something I'd enjoy. I can't speak to the remaining 41 volumes in this series, but I was laughing out loud at the comedic adventures to be found in the initial volume. This is funny stuff.



The "Dragon Balls" are mystical thingamabobs which can, when seven of them are gathered, summon a powerful dragon that will grant the gatherer one wish.

Bulma is a pushy young lady determined to track down seven of the balls. She enlists Goku, a naive monkey-tailed boy who possesses incredible strength, speed, and stamina, to join her on this quest. Goku comes on board quickly; he's eager for new adventures and has never seen a girl before. That last one alone is reason enough to sign up.

Dragon Ball is rated "T" for "teen" audiences, and that's more a safe call than a good one.

There are occasional cartoon images of private parts. There is crude and even lascivious humor, the kind of stuff kids will find irresistible in a forbidden-fruit way.

If my children were younger, I'd want to talk with them about it, but I honestly wouldn't have a problem letting them read *Dragon Ball*. It's good-hearted entertainment.

Dragon Ball reads from right to left, which doesn't take a lot of getting used to and makes for a more authentic manga experience. For your eight bucks, you get 172 pages of story — and a cool cover gallery. Combining great value with action-packed fun, this first volume earns Toriyama and Viz the full five Tonys.

One more quick review: From the "been there-seen that" school of super-hero comics comes ***Parliament of Justice*** (Image, $5.95) by Michael Avon Oeming (story) and Neil D. Vokes (art). It's another "Batman and Robin"-type deconstruction tale set in a Victorian-era world of privilege.

The writing is good, though predictable. The art is terrific, bringing this to depressing, remarkable life. The comic book itself is well-packaged and not a bad buy.

However, I came away from the 46-page story feeling that Oeming had simply retraced old steps.

There is a place for such dark super-hero fare alongside the more traditional "white-hat" champions. Yet the bright heroes are such compelling icons that exploring the shadows of their environs demands fresh ideas and presentations. The night becomes stale so much more quickly than the day.

Oeming and Vokes are top talents. I can't imagine passing on their work, either singularly or together. Unfortunately, the best score I can give *Parliament of Justice* is a disappointing two-and-a-half Tonys. I expect more from the great ones.

Tony's Tips! *is © Tony Isabella, 2003. Comments on or review items for this column should be sent to: Tony's Tips!, Box 1502, Medina, OH 44258. You can e-mail Tony at:* ***tony@wfcomics.com****.*

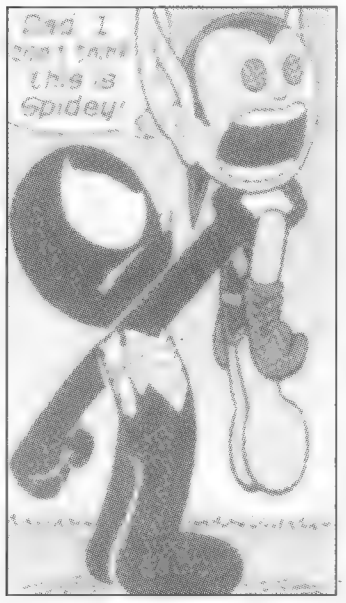
READING ROOM

Questions? Comments? Criticisms? Subpoenas?

Correspondence to CBG, 700 E. State St., Iola, WI 54990
or ohso@krause.com

Spidey and the Mini Marvels #1 — Marvel

$3.50, color, 40 pgs., available now
Writer and artist: Chris Giarrusso
reviewed by **Brett Weiss**



At first glance, *Spidey and the Mini Marvels* looks like a Fred Hembeck starter kit for Marvel fans still wearing Underoos. Well, the stories contained within are certainly for juveniles, but writer-artist Chris Giarrusso lacks Hembeck's wit and distinctiveness.

The art is marginally cute (in a bobblehead doll kind of way), but there's not much here for readers young or old to sink their webbing or claws into. "Paperboy Showdown" has Spider-Man and Eddie Brock delivering papers to the likes of The Green Goblin, while "Cereal Quest" has a determined Wolverine purchasing the last box of X-Crunch at the grocery store.

Most of the gags, including Venom's "I Wanna Eat Your Brains" mantra and a bear using Giant-Man's golf clubs, fall flat. By issue's end, the whole thing sort of fizzles out, leaving readers wishing they had spent their $3.50 of allowance on something else (like an Archie digest).

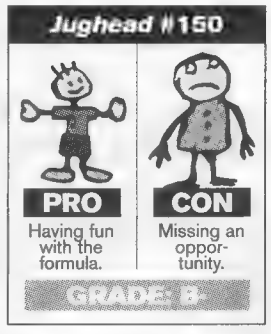
www.marvel.com

Jughead #150 — Archie

$2.19, color, 32 pgs., available now
Writer: Craig Boldman
Artists: Rex Lindsey, Rich Koslowski
reviewed by **Jack Abramowitz**

There are four four-page stories in this issue (plus a one-page gag by Smith, Ruiz, and Lapick). The stories range from somewhat clever to run-of-the-mill, with none being particularly noteworthy or especially bad. The cleverest story is the opener, "What Wear What?" Addressing Jughead's inherent weirdness and eclectic tastes is always fun, no less so here. Mr. Weatherbee imposes a dress code specifically to control Jug's misguided fashion sense. The backfiring of such plans in Archie comics is so routine that it could hardly be expected to come as a surprise. The creators, therefore, have fun with the convention; they place a large red arrow marked, "Can you see it coming?" right before the big mix-up occurs. The other stories contain the same type of thing readers have come to expect, to varying degrees of success. Weakest is "Rough and Tumble," in which Jughead tries to manage a case of pineapples on a bus. Yawn.

Bewildering is that the company ignores the attractive #150 on the cover. There are no stories of special significance to commemorate the occasion. While customers appreciate it any time a publisher doesn't leap straight to gimmickville, precious few of the new #1s launched each year ever make it to #100, let alone #150. Archie deserves to toot *Jughead's* horn.



www.archie.com

PICK OF THE WEEK

Hellboy Weird Tales #1

Dark Horse
$2.99, color, 32 pgs., available now
Writers and artists: various

Usually separating a creator-owned character from his creator is a death sentence for the creation, but in a relatively short time Mike Mignola has done an outstanding job of establishing who Hellboy is and what one of his adventures should be. So, while Mignola's off working on the *Hellboy* movie, he's left some fine blueprints for others to work from.

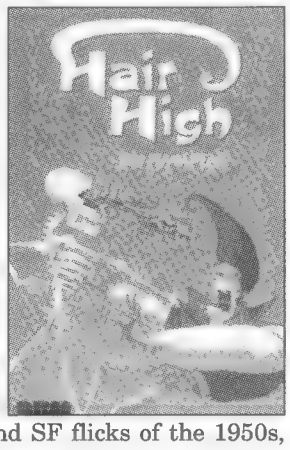
And while I'm guessing there'll be a lot of talented people filling in for Mignola until he returns, they're all going to have to beat John Cassday's "Bigtop Hellboy." Along with being visually stunning (Hellboy caught in a spectral blue maelstrom is an indelible image), he gets all the characters just right.

Which doesn't mean Andi Watson's "Party Pooper" is a slouch; it's a sweet, funny short that calls back to one of the funniest, scariest moments in the character's history. Plus, there's a charming little two-page Lobster Johnson story that does a nice job of recapturing the feel of some hopeful young artist aping the style of a '30s Sunday comic strip for one of those new comic books.

reviewed by **S.A. Bennett**
www.darkhorse.com

Hair High — NBM

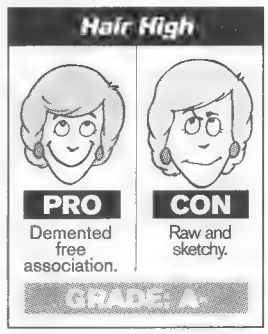
$10.95, b/w, 208 pgs., available now
Writer and artist: Bill Plympton
reviewed by **Oliver Chin**



You may remember the prolific creator from MTV episodes of *The Plymptoons* or showings of his shorts at ubiquitous animation festivals. So it may be an unusual idea to read the storyboards for his future feature as a stand-alone graphic novel. But in this case, Plympton's done it before and proves he can do it again.

Parodying memories of his high school in Oregon and SF flicks of the 1950s, Plympton wastes no time in showcasing his bizarre sense of humor and perverse perspective. Suffice to say that Spud is the lowly nerd at the bottom of the student totem pole, when he crosses paths with the social royalty of the lovely Cheri and the jock Rod. Foolish teachers, fancy autos, and football fanatics all proceed to tickle the funny bone, as the tale of Spud and Cherri's star-crossed love is retold.

Through these pencils, the reader gets an inside look at the formation of the artist's wacky, gross-out humor. Unabashedly sophomoric, Plympton keeps the punchlines coming non-stop and displays such an infectious enthusiasm for digging for jokes that the viewer can't help but laugh at the results.



www.nbmpublishing.com

Three Strikes #1 — Oni Press

$2.95, b/w, 32 pgs., available now
Writers: Nunzio DeFilippis, Christina Weir
Artist: Brian Hurtt
reviewed by **Jim Johnson**

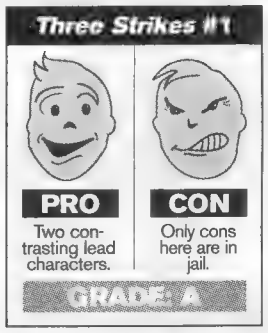
Crime comics have seen a resurgence in the past couple years, thanks in no small part to Oni Press' impressive line of titles like *Shot Callerz* and *Skinwalker*. In fact, this series reunites the *Skinwalker* writing team of DeFelippis and Weir, and both successfully reuse many of the tricks that made their prior series shine.

One of these tricks was the use of dual vantage points from radically different characters, and it's used to good effect here. Rey Quintana is trying to get his life on track after two criminal convictions, but, after getting caught shoplifting, he faces the possibility of 20 years in prison

under California's three-strikes law. Noah Conway is a bitter, divorced ex-cop now working for a bail bondsman, tracking down bail-jumpers. And, when Quintana skips town, it's a pretty good bet just who will be tracking him down.

DeFelippis and Weir make it seem so simple; in this introductory issue, they firmly establish these two characters and, more importantly, make them believable. With this foundation laid, readers are hooked, because, even though it's more than apparent that these two characters' paths will intersect, the fun is anticipating the whens, wheres, and hows.

Artist Hurtt is also part of the creative reunion, but the look of this series is noticeably different, primarily due to the absence of *Skinwalker* fellow artist Arthur Dela Cruz. But Hurtt does fine on his own, using traditional pencil-and-ink that's probably better suited to the story than Dela Cruz' usual hazy gray tones. This is another fine addition to Oni's crime lineup, and anyone who's enjoyed their other titles will enjoy this, as well.

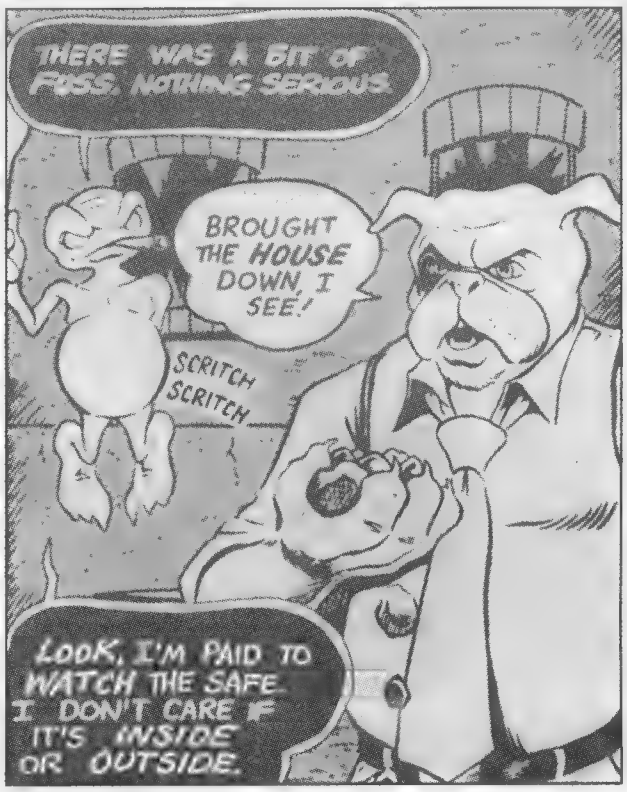


www.onipress.com

Complex City: All in a Day's Work — **Better**

$12.95, b/w, 112 pgs., available now
Writer and artist: J.E. Smith
reviewed by **Brent Frankenhoff**

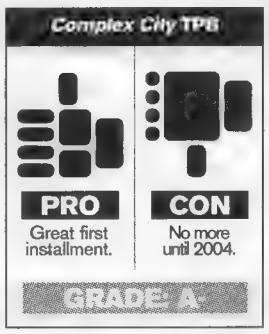
The "other" Jeff Smith, as Steve Bissette refers to


THERE WAS A BIT OF FUSS. NOTHING SERIOUS.
BROUGHT THE HOUSE DOWN, I SEE!
SCRITCH SCRITCH
LOOK, I'M PAID TO WATCH THE SAFE. I DON'T CARE IF IT'S INSIDE OR OUTSIDE.

Complex City's creator in the introduction to this trade paperback, has been quietly working on his self-published black-and-white series for several years. First came *Bulletproof*, a super-hero series, and then came the four issues of *Complex City*, three of which are collected here, along with new material that finishes the first story arc. Unfortunately, with the vagaries of the marketplace, Smith scrapped plans to continue the series as an ongoing comic book and has now opted to continue it as a series of trade paperbacks. A second installment is scheduled for 2004.

This first book in the series features police detective Bulldog Malone, the only anthropomorphic resident of the fictious Complex City, who is called in to investigate a mysterious implosion in a downtown neighborhood. Seems an interdimensional imp has been hired to guard a safe that contains a mystical book. The book is the object of at least one mysterious being's quest (and we *do* learn who that mystery figure is at the end of the book).

Smith's conclusion (of sorts) in this collection is both satisfying and frustrating. Readers get an end to the story arc, but also a cliffhanger that leads into the next story arc in 2004.



www.bettercomics.com

SERIES SPOTLIGHT

Wolverine: Xisle #1-3 — **Marvel**

$2.50@, color, #1 23 pgs., #2 21 pgs., #3 22 pgs., available now; Writer: Bruce Jones; Artist: Jorge Lucas

What makes Wolverine such a perfect role model for arrested development cases everywhere is he's really kind of a jerk.

Although in *New X-Men*, Grant Morrison has tried to make him an adult, in his own titles Wolverine has continued to wallow in his own supposed rebel chic as America's Best Loved Trauma Victim. His *real* mutant power: not having to face the consequences of his actions.

That changes, when ward Amiko calls Logan on his bad behavior at a fun fair and he naturally gets drunk, waking up on a mysterious island to find his great healing factor no longer gives him an immunity from bad decisions.

Looking (thanks to beautiful art by Jorge Lucas) and paced more like a European graphic novel than a traditional Marvel slugfest, Bruce Jones' deceptively simple scripting continues to keep the reader off-balance. Is this another Weapon X mindgame? A weird life metaphor? Just a dream?

I have no idea, and, after decades of comic-book reading, that's really saying something.

GRADE B

S.A. Bennett

www.marvel.com

READING ROOM REPORT CARD

From CBG #1537 and #1538

Amazing Spider-Man #50	B
Batman: Nevermore #1	B+
Battle Royale	A
Bipolar #3	B+
Blackburne Covenant #1	A
Cap: What Price Glory? #1	A
Fantastic Four #67	A+
Golden Age Spectre Archives #1	A
Kore #1	C
Advs. of Gus Beezer/Spider-Man	B-
Midnight Mover #1	B
New X-Men #138	A
Noble Causes: Family Secrets #1-4	B
On the Road to Perdition: Oasis	A+
Parliament of Justice #1	A
PS238 #1	A
Rebirth Vol. 1	C
Reload #1	A-
Sentinel #1	B
Shade: American Scream TPB	A
Spy Kids 2 Cine-Manga	B+
Supercar #0	B
Vögelein #1-5	A+
Wallace & Gromit: Catch of Day	B+
X-Men: Ronin #1	B
Zatanna: Everyday Magic	A-

COMICS GUIDE

By Maggie Thompson

Batgirl Year One #1-5 (of 9) — DC

Scott Beatty, Chuck Dixon, Marcos Martin, Alvaro Lopez, color, 40-32 pgs.@, $2.95 @, now available.

In something of a continuation from *Robin: Year One*, Barbara Gordon decides to become a vigilante, too. DC said, in announcing the mini-series, "*Year One* tells the full story of Barbara Gordon's rise as a super-hero, chronicling the lessons she learned and the powerful choices she made that continue to make her one of the most captivating characters in comics today," when, of course, she's Oracle. The first issue arrived in shops in December, and the story is actually best read in this sort of large chunk, since the tale flashes back and forth episodically among a number of settings. There are home scenes with Barbara and her dad (who is the roadblock that makes her detour to costumed crime-fighting from her plan to join the police force). There are confrontations with Killer Moth (right). There are debates with Batman and Robin. And there are solo moments (like the one in which she engagingly puts together her costume and tools). Entertaining. Attractive. Action-packed. The adjectives apply to the story and the character. But how come there are only nine months in her year? www.dccomics.com

Cheat — Oni

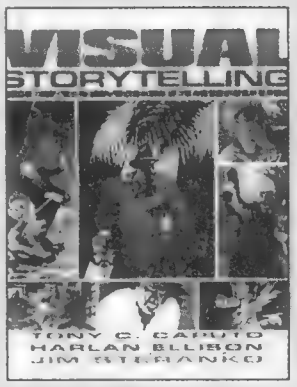
Christine Norrie, black and white, ISBN 1-929998-47-3, 72 pgs. for $5.95, now available.

Listed on the back cover as "General Fiction/Romance," that's what this graphic novelette is: a brief chunk of soap opera — and soap-opera buffs will predict the storyline from the first chapter. In that chapter, a young couple moves into their new place with the help of their friends, another young couple who found the residence for them. The duos' relationships ebb and flow, and casual attitudes combine with drink to ... Well, as noted, it's predictable. But it will appeal to readers who are looking for something besides super-heroes, and Norrie skillfully places her characters in settings that will probably especially appeal to readers who look for personal interplay in their comics. It's a slim, tidy, Done in One volume that's quickly read, and the characters are swiftly conveyed, as the travel-writing duo deals with Janey's feeling herself unappreciated and Marc's going on research trips — leading to trouble in the relationship. www.onipress.com; www.spookoo.com

Visual Storytelling — Watson-Guptill

Tony Caputo, color and black and white, ISBN 0-8230-0317-5, 192 pgs., $24.95, available now.

Caputo's Now Comics emerged in 1986, when he went from advertising to comics to publish the black-and-white *Ralph Snart Adventures*, eventually expanding projects until he was working on comics like *Mr. T and the T-Force* in the 1990s. When the boom went bust in the middle of the decade, so did Now. But Caputo has produced a number of "how-to" projects based on his experiences. Probably the best is this volume, which carries a variety of examples of the topics he explores. The color section includes samples and an essay by Jim Steranko, the opening section is an elaborate article by Harlan Ellison on thinking visually before writing, and every other topic throughout the book is also accompanied by vivid examples. There's information on computers, parallels to film, and similar thought-provoking material. This is an excellent addition to the library of any would-be comic-book or comic-strip creator. www.watsonguptill.com



Nightwing #80 — DC

$2.25, color, 36 pgs., available now
Writer: Devin Grayson; Artist: Rick Leonardi
reviewed by **Brett Weiss**

"Look, I know you follow a code. And I respect you. You're pretty impressive for someone without super-powers."

So says assassin Deathstroke the Terminator, who approaches Nightwing to inform him that he is planning to kill someone in Nightwing's town and warns him not to interfere. While it's understandable that Deathstroke has a grudging respect for Nightwing, it stretches credibility that Deathstroke would inform the former Boy Wonder of his plans. This makes the assassination attempt all the more difficult and, ironically, puts Nightwing's life in danger, since he will inevitably try to stop the killing. It would have made more sense to have Nightwing uncover Deathstroke's plans, using his storied detective skills. (One has to wonder whether Deathstroke would warn Superman, if he were planning to off someone in Metropolis.)

Adding to the issue's weakness is a sense of disconnect readers will feel throughout. There are potentially interesting character moments (officer Dick Grayson's partner comes out of the closet, there's a reporter in town covering the local vigilante), but there's nothing here to engage the reader beyond the point of five to 10 minutes' worth of mindless, uninvolving entertainment (and that's using the term liberally). The art is nice in spots, but the story begins on an illogical note and never really takes off.

www.dccomics.com

Tokyo Mew Mew — TokyoPop

$9.99, b/w, 184 pgs., available now
Writer: Reiko Yoshida; Artist: Mia Ikumi
reviewed by **S.A. Bennett**

From the sparkles on the cover's logo, *Tokyo Mew Mew* (as if the title alone weren't a dead giveaway)

lets you know this isn't just a girls' comic, it's a girly-girls' comic, one trying hard to be a slightly younger-skewing *Sailor Moon* replacement.

The plot is Magical Girl Manga 101: 11-year-old Ichigo and four other girls get powers from the DNA of endangered species to fight evil aliens.

But the real focus is on friendship, playing dress-up (the girls' costumes look a lot like the homemade "cosplay" outfits seen at anime cons), and giggly pre-teen romance and animals. The only thing missing is the flying unicorns for them to ride. Drawn in a pleasant Clamp style, it's prettier than *Sailor Moon* (meaning: no gigantic eyes full of stars) and has a well-intentioned environmental-awareness message, even if it is predictable and overly cute and has a character named "Lettuce." But the bottom line is: Little girls should love it.

www.tokyopop.com

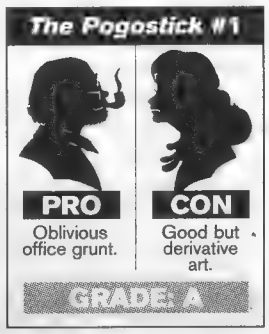
The Pogostick #1 — Fantagraphics

$4.95, b/w, 32 pgs., available now
Writer: Al Columbia; Artist: Ethan Persoff
reviewed by **Jim Johnson**

Small-press fans might already be familiar with the individual works of Columbia and Persoff, but their joint effort yields a comic book nothing like their previous stories. Columbia's character, Audrey Grinfield, is an unhappy, disgruntled worker at a design company, where he's barely the tiniest cog in the giant corporate wheel.

Grinfield has a naive, insane, and downright comic detachment from reality, like a dark version of Mike Judge's Milton. Grinfield somehow manages to trudge through the real world while living in his own; his world is one in which he believes that all food in the company refrigerator is placed there for his consumption and that the names attached to each container are vain attempts to achieve grateful recognition. After embarrassing himself at work one day, he commits himself to a mental institution, solely to avoid having to face his coworkers again. The irony is he has no idea that he might actually be insane.

Laughs are largely generated by shame and pity, like those Chris Ware elicits in his Jimmy Corrigan stories. Persoff's art looks like a pseudo-Picasso cut-and-paste style collage, with a kind of two-dimensional quality that's oddly fitting to Grinfield's flat and featureless personality, and in spots it's a bit too reminiscent of Ware's draftsman-like precision.



But this is a different and promising take on the life of a disgruntled office worker, and the next issue can't come soon enough.

www.fantagraphics.com

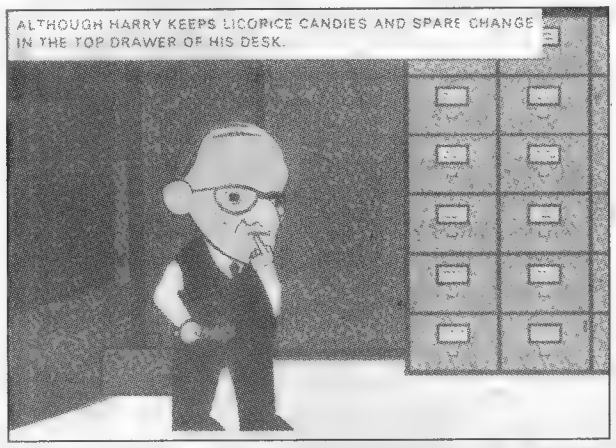
Cowboy Bebop Anime Guide #6 — TokyoPop

$12.99, color, 96 pgs., available now
reviewed by **Oliver Chin**

In conjunction with the release of the new *Cowboy Bebop* theatrical feature comes this complete six-volume set of the print companion to the popular anime. Covering more than two dozen episodes, these guides provide the ins and outs for those too lazy to hit rewind or too entranced to turn off the TV set.

This concluding installment includes the requisite pull-out cover, character profiles (Spike, Faye, Jet, *et al.*), panel-by-panel story summaries (with excerpted dialogue and narration), and concept art.

The gut-wrenching two-part finale to this story about interstellar bounty hunters, "The Real Folk Blues," leaves fans wanting both the self-indulgent reminiscing and further explication that this reference supplies.



Unlike TokyoPop's color comics adaptation of the film *Akira*, this guide series gives fans of a stellar anime more than they could conceivably want. The level of detail and layout is impressive. The only major downside is ponying up a big chunk of change for something so slender.

www.tokyopop.com

THE REVIEW CREW

Brent Frankenhoff

Managing editor of ***Comics Buyer's Guide***, Brent manages this rotating circle of ***CBG*** Review Crew writers. In between, he finds time for reviews.

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Brett Weiss

A former owner of Fantastic Comics & Cards, Brett has collected comics for almost three decades. He is now a full-time freelancer, writing reviews.

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S.A. Bennett

S.A. is also a member of the Retailer Review panel for ***CBG***'s *Comics in Your Future*.

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Jim Johnson

Jim has been a fan of mainstream, independent, and alternative comics for longer than he cares to admit and has given a mental review to each and every comic book in his collection.

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Jack Abramowitz

Jack is the administrator of a national youth movement. He's been collecting comics for 30 years and writing about them for 10.

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Oliver Chin

Oliver Chin is director of sales and marketing for North Atlantic Books and Frog Ltd., and a freelance writer for *Comics & Games Retailer*.

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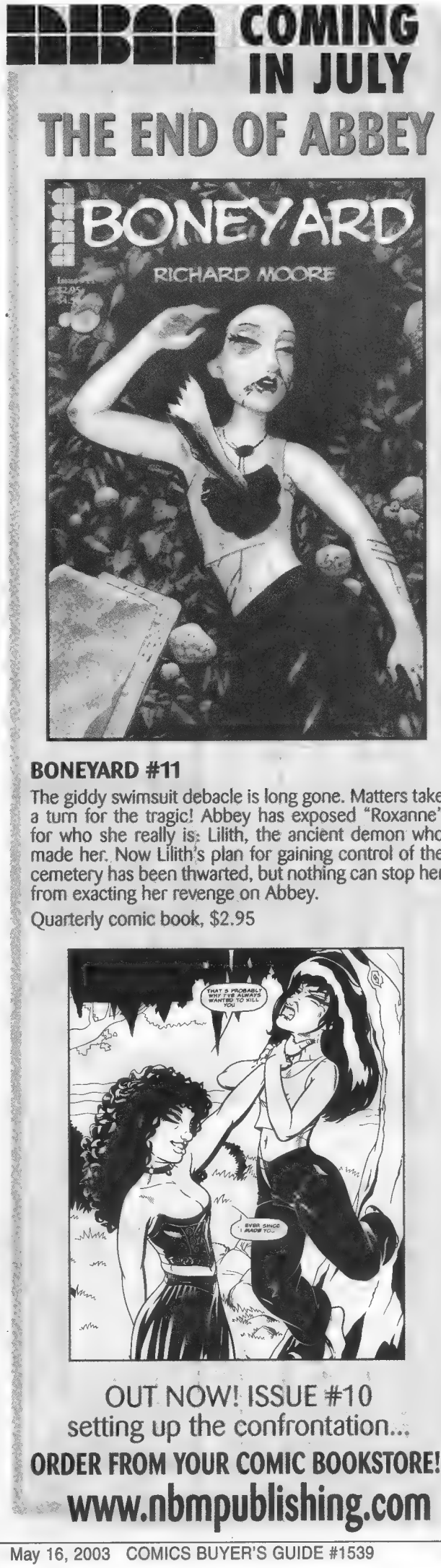
COMING IN JULY
THE END OF ABBEY
BONEYARD
RICHARD MOORE
BONEYARD #11
The giddy swimsuit debacle is long gone. Matters take a turn for the tragic! Abbey has exposed "Roxanne" for who she really is: Lilith, the ancient demon who made her. Now Lilith's plan for gaining control of the cemetery has been thwarted, but nothing can stop her from exacting her revenge on Abbey.
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THAT'S PROBABLY WHY I'VE ALWAYS WANTED TO KILL YOU
EVER SINCE I MADE YOU.
OUT NOW! ISSUE #10
setting up the confrontation...
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Vertigo X — DC/Vertigo

99¢, color, 48 pgs., available now
Writers and artists: various
reviewed by **S.A. Bennett**

Even today, which is the Golden Age of cheap to free comics, you can't say this special Vertigo preview comic doesn't give you your money's worth. Oh, you could complain it gives the reader too many sneak peaks of so many upcoming titles that you don't get to see much of any single title — but to suggest it would be the height of ingratitude.

You get your money's worth from the interviews with Grant Morrison, Warren Ellis, Garth Ennis and Howard Chaykin (his *Barnum!* has "soon to be a major motion picture" written all over it) discussing their upcoming projects alone.

But if you need comics in your comics, *Vertigo X* delivers pages from Neil Gaiman's *Endless Nights* and Dave Gibbons *The Originals*, first looks at both *Wintermen* and *The Losers*, and a new, complete *Shade The Changing Man* story by Peter Milligan and Mike Allred.

The best way to break down a reader's sales resistance to a new title is to show and tell them, and that's exactly what this handy little sampler does. This is exactly the sort of sales book that DC, and every other publisher for that matter, should do more often.

www.dccomics.com

Insanity is a Virtue: Collected Levi's World TPB — Comic Library International

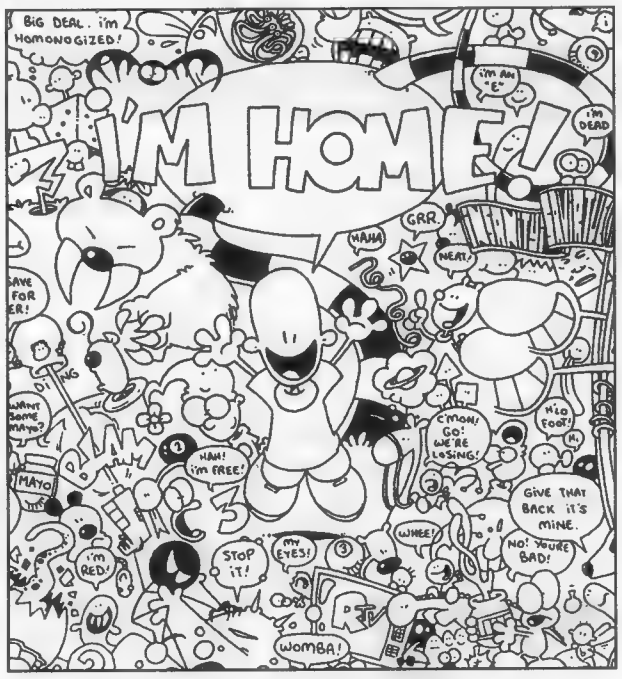
$19.95, b/w, 200 pgs., available now
Writers: Levi Krause, Rebecca Krause; Artist: Levi Krause
reviewed by **Jim Johnson**

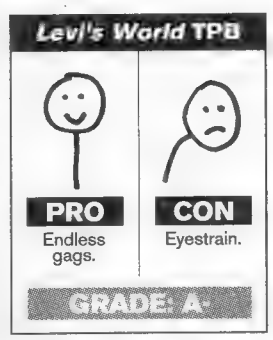
ISBN 1-929515-24-3

Reviewed by Jim Johnson

The original Moordam Comics run of the bizarre, quirky *Levi's World* had a tiny but devoted following when it was published five years ago. Unfortunately, its intended six-issue run ended prematurely, and the final two chapters remained unseen until Comic Library International collected the entire story in this volume.

Krause has a strange but oddly charming sense of humor, somewhere between the delight of Jeff Smith or Jay Hosler and the dryness of James Kochalka or Chris Yambar. And *Levi's World*, both the story and the setting, has a delightful charm of its own. His world is one full of creatures like Beoples and Doats and Tords, a world where anything can and does happen, a world without time or reason: a virtual paradise, yet one fraught with danger.





Krause's art is equally contradictory; his character designs and line work are simple and almost primitive, but page after page is a Where's Waldo array of nonsensical yet funny gags and jokes. Rather than give themselves eyestrain, readers would be better off saving a lot of the detail for a second reading.

But this is the charm of the book; there's *so* much to like and discover that it would be nigh impossible not to enjoy it. New fans get a ton of funny for their money, and long-time fans get to see how it ends. No one loses.

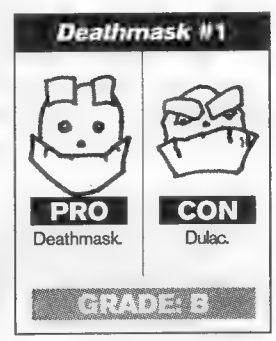
ISBN 1-929515-24-3
Comic Library International, 2049 Alfred St.,
Pittsburgh, PA 15212

Deathmask #1 — Future Comics

$2.99, color, 22 pgs., available now
Writer: David Michelinie
Artists: Dick Giordano, Bob Layton
reviewed by **S.A. Bennett**

If nobody out there remembers Bob Layton's character The Sorcerer, it's because he never existed — not outside a tantalizing sketch, that is. But, if memory serves, he looked not unlike Future Comics' Deathmask.

You could make the case that the one thing comics doesn't need is another masked avenger of the night, but this one has a fairly unusual background, not to mention he's classy, right down to his stylish outfit. Moreover, this is the best-looking Future Comic to date — great art that's actually helped by the coloring. Rich



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and sophisticated, the opening page has almost a 3-D effect.

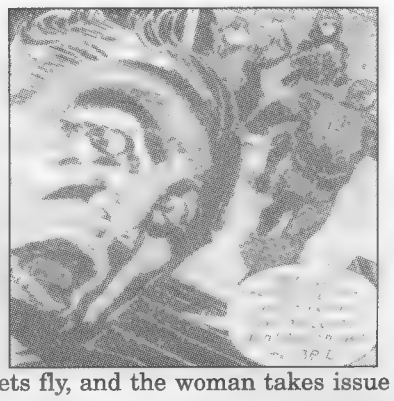
Deathmask is so interesting that the only real drawback to the concept is his supposed master villain, Adonis Dulac, who comes off being blandly vicious. I understand white male businessmen make great politically correct bad guys, but do they all have to look like Steve Rogers?

www.futurecomics.com

The Punisher #24 — **Marvel**

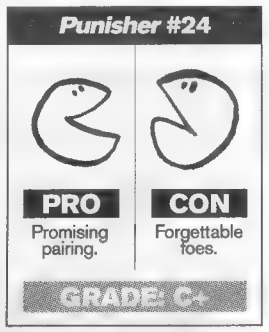
$2.99, color, 32 pgs., available now
Writer: Garth Ennis; Artist: Tom Mandrake
reviewed by **Brett Weiss**

While chasing down (and gunning down) a foursome of thugs, including one who has escaped into the subway, The Punisher happens across a left-leaning social worker being descended upon by an underground society of cannibalistic homeless people. Natu-



rally, bullets fly, and the woman takes issue with The Punisher's judge-jury-and-executioner brand of vigilantism. Reluctantly (and somewhat ironically), she accepts his help, but not without a lecture. This polarized pairing has potential, and, hopefully, the social worker will become a staple of (or at least an occasional guest star in) the series, since it would be fascinating to watch a relationship develop. Of course, Frank Castle isn't at all garrulous, and none of his hardcore fans would want him to trade in his guns for the gift of gab, but it would be interesting to have the silent assassin mull many of his more militant ways.

While the story is more potential than delivery (the thugs seem more like a plot device than actual people, the homeless cannibal routine doesn't quite resonate, some of the bad guy dialogue is downright silly), the art by Tom Mandrake is good. His backgrounds could use some shoring up (perhaps a deadline was looming?), but his drawings of the homeless people and the skeletal remains are superb. Also, John Romita Jr. fans will enjoy his take on The Punisher.



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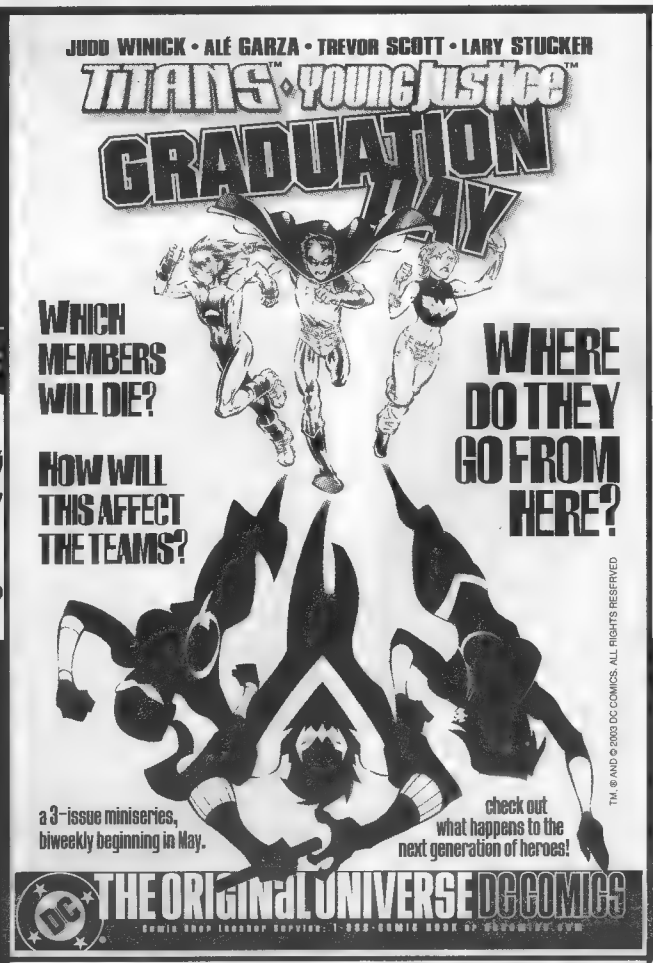
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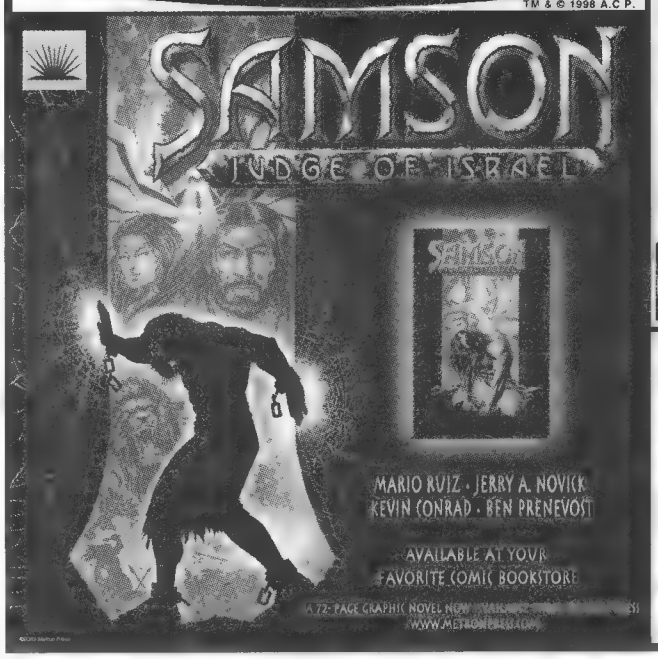
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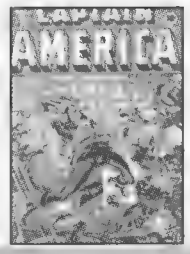
Feting further favorites

One of the Captain's correspondents delves into the Golden Age for his favorite covers.
Dear Captain, Page 32



The creators, characters, and series people are STILL talking about today!

FLASHBACK

15 years ago

Robert A. Heinlein, who won four Hugo Awards during his 50 years writing science fiction for an increasingly large audience, died of heart failure in his sleep at age 80 at his home May 8, 1988. His support for the Rare Blood Bank and blood donations in general was picked up by Comic-Con International: San Diego and continues to this day.

20 years ago

Red Circle Comics published *The New Adventures of The Fly* #1 by **Rich Buckler**, **Jack C. Harris**, and **Jim Sherman** (May 83).

25 years ago

Novelist, magazine columnist, screenwriter, and former DC Comics editor **Mort Weisinger** died at 63 on May 7, 1978.

30 years ago

Grand opening festivities were held at the Superman Exhibition Center in Metropolis, Ill., Memorial Day Weekend, 1973. The exhibit was the first part of a planned entertainment complex named "The Amazing World of Superman."

35 years ago

Harold Gray, 74, creator of *Little Orphan Annie*, died in La Jolla, Calif., May 9, 1968.

40 years ago

Lightning Lass (and Proty) first appeared in *Adventure Comics* #308 (May 63), as the Legion of Super-Heroes expanded.

65 years ago

Liberty Belle first appeared in *Star Spangled* #20 (May 43).

CBG ONLINE!

***Subscribers!** Read the latest issue of **CBG** online every Thursday! Visit **www.collect.com/issues.asp** to log in and follow the instructions on the site.*

Neil Gaiman wins Nebula Award

American Gods gains another accolade

By **Joe McCabe**

Author Neil Gaiman was visibly delighted, when he received the 2002 Nebula Award from the Science Fiction Writers of America in mid-April for his novel *American Gods*. Pausing in the midst of his acceptance speech, Gaiman looked at the award and remarked, "This is gorgeous."

The success of *American Gods*, a *New York Times* bestseller, is a clear indicator of the fervor with which the mass book-buying public has embraced Gaiman's work. Although comics fans have long held the author in high regard for *The Sandman* and his numerous other creations, an even wider audience has, in recent years, discovered Gaiman through *American Gods* and, most recently, his best-selling children's novel *Coraline*.

And, since *American Gods* had already received the science fiction and fantasy field's other major award, The Hugo (as well as *Locus* and Bram Stoker Awards Gaiman might have been expected to take the honor in stride. But the author, speaking to ***CBG*** on April 19 at the awards ceremony in Philadelphia, said he honestly had not expected to win and had felt certain the award would go to veteran writer Ursula K. LeGuin for her novel *The Other Wind*. Nevertheless, Gaiman had prepared a speech.

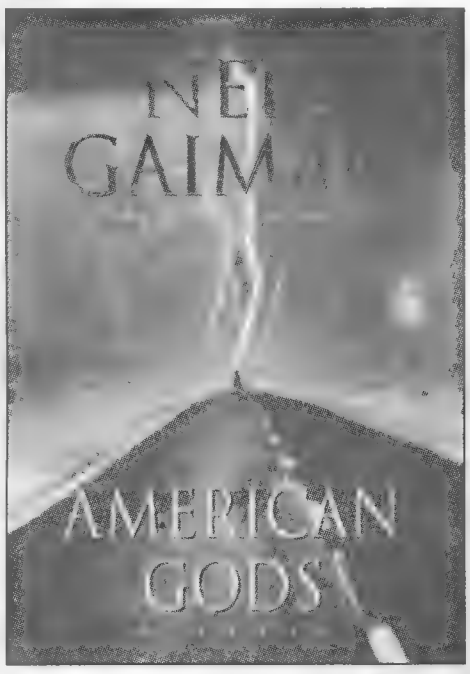
Neil Gaiman contemplates the Nebula Award he thought he had no chance to win.

"I disgraced myself when I got the Hugo, because I had not written a speech," he said. "In fact, until a few seconds before the novel was called out, it hadn't occurred to me that it could possibly win. And I got up there and said, 'I got a Hugo!' This time I was fairly sure that I wouldn't win but I wrote a speech, mainly so that I wouldn't stand up here and go, 'I got a Nebula!' "

Gaiman expressed his gratitude for receiving an award from other writers, who "know all the peculiar things that go into actually creating art — like backache and having better things to do, like making tea or having baths — and still writing the book, anyway."

A long-time fan of science-fiction and fantasy literature, Gaiman said, "Accepting a Nebula, [makes one] very, very aware of the other books that have won, of the other authors, of the lineage. One is also very, very aware that any of the other five books and authors also *equally* well deserve to be part of that lineage." It is a lineage of which Gaiman is sure to find himself an increasingly greater part, as, within a week of his Nebula victory, *Coraline* (with illustrations by Gaiman's frequent collaborator Dave McKean) won the British Science Fiction Award for Short Fiction and a Hugo nomination for Best Novella.

Gaiman, however, has lost neither his humility nor his sense of humor. In concluding his Nebula Award acceptance speech, the author remarked, "I don't believe I deserve it, and you cannot have it back." ✦



*While **American Gods** (left) has been garnering its share of awards, Gaiman's more recent **Coraline** (right) won the British Fiction Award for Short Fiction and a Hugo nomination for Best Novella.*

INSIDE THIS SECTION

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People don't know what to do with him

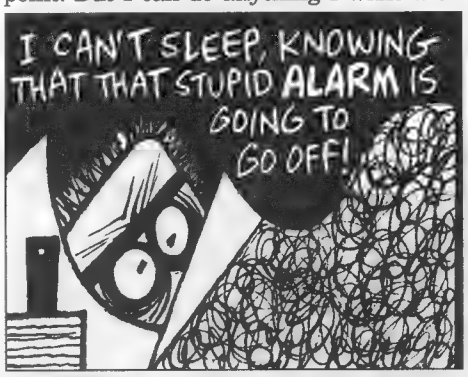
CBG catches up with Marc Hempel

CATCHING UP WITH
Marc Hempel

By **Joe McCabe**

Marc Hempel described his dilemma for ***CBG***: "I've always had that problem where people don't know what to do with me; there's no nomenclature for whatever school of cartooning I'm in. I'm not in the artsy-fartsy crowd and I'm too weird for the mainstream. Mainstream comics, I should say, not mainstream real-world, because I think as far as the real world is — or real people are — concerned, I probably *do* fit in pretty well. People like cartoons; they like humor."

Hempel's sense of humor has manifested itself throughout his career in such projects as *Gregory, Tug and Buster*, and his current mini-series, *Naked Brain*. "I can't remember where *Naked Brain* actually started. I think I just wanted a place to showcase my stuff, which at that point was just little one-page cartoons and things. I had it kind of geared for the alternative-weekly market, and it still may end up there, if I get enough of them together. It was going to end up as a Web comic, though, and (since I hate fuzzy Web-quality pictures) I jumped at the chance to do it as a comic book. It's a three-issue mini-series — anything beyond that is up in the air — but I would like to continue it beyond #3, so it's probably going to be more than that. And it's probably going to be a collection at some point. But I can do anything I want with it; it's wide open."



Aside from its keen humor, *Naked Brain* features a strong sense of expressionistic design — unusual in comics, but typical of Hempel's work. "I'm very shape-conscious, in terms of laying out a page or a design. I used to be more line-oriented; then I started noticing shapes. And, once you're hooked on shapes, boy, there's no turning back!"

Hempel's love of shapes is clearly evident in such *Naked Brain* features as "Suit Cases," in which outrageously designed business suits sport more personality than the people wearing them. " 'Suit Cases' comes from my need to make fun of that segment of society that feels the need to wear suits in order to feel important," he said.

Though expressionism has clearly influenced Hempel's work, the cartoonist admits to finding inspiration in many different sources: "I'd say nothing's conscious on my part," he said. "I kind of look at the work later and say, 'Ah, that's kind of like German expressionism there.' I have a lot of influences; they go from expressionism to early comic strips and comic-book artists to animators like Chuck Jones. It covers the full gamut, really. When I put my head into a project, I just do what I feel is appropriate and I draw from whatever source I feel is appropriate. It's not even a conscious decision."

Naked Brain is published by Insight Studios, run by Hempel's longtime friend and partner, Mark Wheatley. It's a relationship that Hempel said he finds satisfying on several different levels. "It's easiest to go through Insight, because I know the people there. I know Mark and I can work closely with him in terms of production and design — and he's one of the trustworthiest guys in the industry, so I don't have to worry about anything regarding money.

"We're kindred spirits in a lot of ways. In a lot of ways we don't overlap, and that's fine, but as far as publishing goes, we see eye-to-eye."

"Of course," he added, with a grin, "if someone was offering me a million bucks to take *Naked Brain* out of Insight's hands — well, *then* there would be some negotiation there!" ✦

Photo by Sophia Quach

Marc Hempel checks out the view through an antique stereoptican, one of several 3-D image viewers in his collection.

MARCH 2003
Trade Paperback and Graphic Novel Sales by Comic Shops

These figures are for sales of trade paperbacks and graphic novels by retailers reporting to *Comics & Games Retailer's Market Beat* column.

The number in the right-most column indicates the percentage of stores reporting that had the title in their Top 20.

1	*Thirty Days of Night*	IDW	41%
2	*Batman: Child of Deams*	DC	40%
3	*100 Bullets Vol. 5: The Counterfifth Detective*	DC	38%
4	*Total Sellout*	Image	23%
5	*Essential Hulk Vol. 2*	Marvel	18%
6	*Essential X-Men Vol. 2*	Marvel	17%
7	*Fables Vol. 1: Legends in Exile*	DC	16%
8	*Ultimate X-Men Vol. 4: Hellfire & Brimstone*	Marvel	16%
9	*Wolverine: The Origin SC*	Marvel	16%
10	*Y: The Last Man*	DC	16%
11	*Ultimate X-Men Vol. 5*	Marvel	15%
12	*Marvel Encyclopedia Vol. 2*	Marvel	14%
13	*Golden Age Spectre Archives Vol. 1*	DC	14%
14	*Green Lanter: Emerald Dawn 2*	DC	13%
15	*Bizarro Comics*	DC	10%
16	*DC vs. Marvel*	DC	10%
17	*Earth X*	Marvel	9%
18	*Essential Daredevil Vol. 1*	Marvel	9%
19	*Incredible Hulk Vol 2: Boiling Point*	Marvel	9%
20	*League of Extraordinary Gentleman Vol. 1 SC*	DC	9%

Source: *Comics & Games Retailer.*

BIRTHDAYS and INDUSTRY EVENTS

Mon 12 MAY

CBG #1541 ships

Born on this date:
Tony Strobl (1915)
Catherine Yronwode (1947)
Tom Armstrong (1950)
Neil D. Vokes (1954)
Scott Deschaine (1957)

Tue 13 MAY

Born on this date:
Marv Wolfman (1946)
Andrew Pepoy (1969)

Wed 14 MAY

Born on this date:
Brad Anderson (1924)
Eric Dinehart (1952)
Bob Wayne (1954)

New Comics Day! Scheduled to ship:

CrossGen: *Negation* #18, *Sigil* #36, *Sojourn* #23

Dark Horse: *B.P.R.D.: The Soul of Venice, Devil's Footprints* #3, *Kiss* #10, *Lone Wolf 2100* #9

DC: *Aquaman* #6, *Batgirl: Year One* #6, *Mad* #430

Image: *G.I. Joe* #18, *Misplaced* #1, *Victory* #1

Marvel: *Captain America* #13, *Incredible Hulk* #54, *Iron Man* #68. *Punisher* #26

Thu 15 MAY

Born on this date:
John G. Fantucchio (1938) — **65** years ago
Victor Ramon Mojica (1949)
Gary Leach (1957)
Paul Curtis (1958)
Jeff Dee (1961)

Fri 16 MAY

Born on this date:
Ray Zone (1947)
Christopher K. Browne (1952)
Henry Vogel (1957)
Chester Brown (1960)
Chuck Maly (1960)

Sat 17 MAY

Born on this date:
Steve Geiger
Gary Leach
Dave Sim (1956)
Chris Ecker (1958) — **45** years ago
(Dr.) Malcolm Bourne (1962)
Pete Fitzgerald (1968) — **35** years ago

Sun 18 MAY

Born on this date:
Alan Kupperberg
Don Martin (1939)
Arthur Suydam (1953) — **50** years ago
James W. Fry (1960)
James L. Sanders III (1963) — **40** years ago

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1 NM 14.00
2 NM 12.00
3 NM 12.00

STAR WARS DROIDS (STAR)
1 VF 14.00
3 VG 3.00
5 NM 15.00
6 VF 9.00
6 F/VF 7.00
7 VF 9.00

STAR WARS EWOKS (STAR)
2 VF/NM 10.00
3 VF/NM 10.00
4-8 NM 14.00
13 VF 10.00
14 VF 10.00

STAR WARS INSIDER
32 NM 6.00
37-50 NM 6.00
53 NM 6.00

STAR WARS RETURN OF JEDI (MARVEL)
1-4 NM 10.00

STAR WARS/DARK EMPIRE
1 NM 15.00
2 NM 20.00
3 NM 10.00
4 NM 8.00
5 NM 8.00
6 NM 6.00

STARBUCK
1 NM 4.00

STARFIRE
1 NM 15.00
2-8 NM 10.00

STARS MY DESTINATION GN (CHAYKIN)
VF 16.00

STARSTREAM
1 VF/NM 12.00
2 NM 16.00
3 VF+ 12.00
4 F+ 7.00

STEAMPUNK ASHCAN
NM 5.00

STEED AND MRS. PEEL (GOLD KEY)
1 VF/NM 240.00
1 F+ 95.00

STEEL (1978)
1 NM- 10.00
2 NM 6.00
4 NM- 5.00

STEVE CANYON (FOUR COLOR)
519 VF- 60.00
804 G+ 9.00
1033 VG/F 12.00

STEVE DONOVAN, WESTERN MARSHALL
675 F+ 33.00

STEVIE
1 F+ 30.00
5 VG 10.00

STICKBOY
1 NM 3.00

STORIES BY FAMOUS AUTHORS
6 VG- 60.00
8 VG+ 65.00
8 VF/NM 200.00
9 G/VG 36.00

STRAIGHT ARROW
5 G/VG 30.00
6 VG+ 45.00

STRANGE ADVENTURES
14 G 50.00
15 G/VG 70.00
47 G/VG 55.00
52 VG- 50.00
70 VF- 122.00
83 F- 38.00
85 F/VF 85.00
87 F/VF 85.00
97 F- 38.00
107 G/VG 15.00
111 VF/NM 85.00
124 FR/G 6.00
148 VF+ 45.00
155 VF- 38.00
158 VG 12.00
160 VG 14.00
163 G+ 6.00
166 VG- 7.00
168 F/VF 20.00
171 VF- 26.00
173 VG 8.00
175 VF- 26.00
177 VG 8.00
178 VG/F 10.00
181 VF 23.00
184 NM- 140.00
184 VG/F 30.00
185 VF 24.00
188 VG 8.00
189 NM- 90.00
200 VF/NM 25.00
211 VF- 32.00
212 VF+ 22.00
213 F/VF 15.00
214 F/VF 28.00
213 VG- 9.00
214 F/VF 28.00
214 VF/NM 45.00
215 VF/NM 45.00
216 VF+ 38.00
217 F/VF 9.00
219 NM 18.00
221 F+ 8.00
222 VF 22.00
223 VF/NM 13.00
224 VF- 10.00
226 NM 20.00
227 NM 16.00
228 VF/NM 18.00
229 VG 4.00
230 NM- 16.00
231 VF/NM 13.00
236 NM 18.00
238 VF/NM 8.00
239 VF 7.00
240 NM 12.00

STRANGE MYSTERIES
17 NM- 40.00

STRANGE SPORTS
1 F+ 10.00
2 VF 12.00
3 G/VG 3.00
4 VF/NM 14.00
5 F+ 8.00
6 F+ 8.00

STRANGE STORIES OF SUSPENSE
5 F+ 145.00

STRANGE SUSPENSE STORIES
21 F+ 80.00
30 VF+ 60.00
43 VF+ 38.00
46 VF+ 38.00
49 G+ 6.00
53 VF/NM 135.00
54 F/VF 28.00
60 G- 5.00
70 VF+ 26.00
75 F+ 50.00
6 VG 5.00
8 VG 5.00
9 VG 5.00

STRANGE TALES
68 VG+ 45.00
76 VG- 45.00
77 VG/F 40.00
88 F 50.00
92 VG+ 50.00
102 G+ 35.00
103 F 84.00
103 VG/F 65.00
104 VG/F 65.00
104 F+ 35.00
105 F+ 85.00
106 F- 50.00
106 F/VF 95.00
106 G 18.00
108 F- 50.00
109 VG+ 36.00
111 VG 60.00
112 F+ 45.00
113 G/VG 20.00
114 VG/F 75.00
115 F/VF 260.00
115 VG/F 100.00
116 F+ 40.00
116 VG+ 28.00
117 FR 5.00
118 G+ 12.00
119 VF 70.00
119 VG 20.00
121 VF/NM 54.00
121 VG 10.00
122 F+ 22.00
124 F/VF 30.00
125 F/VF 35.00
125 VF+ 50.00
125 VG 12.00
126 F+ 22.00
127 F+ 22.00
128 F+ 22.00
128 F/VF 28.00
128 VF/NM 52.00
129 VG 12.00
130 NM- 65.00
130 F/VF 33.00
130 VF/NM 52.00
131 F+ 22.00
132 F/VF 30.00
132 NM- 65.00
133 F/VF 30.00
133 VF+ 45.00
133 VG/F 15.00
134 F+ 22.00
135 VG 24.00
136 F/VF 25.00
137 VF+ 35.00
137 VG/F 9.00
138 VF/NM 40.00
138 VG 8.00
139 VF/NM 40.00
139 VF 30.00
140 VF 30.00
141 VF 25.00
142 VF/NM 33.00
143 NM- 40.00
143 F+ 15.00
144 VF 30.00
145 VF/NM 20.00
146 VF/NM 33.00
146 VG/F 9.00
147 VF/NM 33.00
147 NM 45.00
147 VF/NM 33.00
148 F/VF 36.00
148 VF/NM 60.00
149 VF+ 30.00
149 VF 30.00
150 VF 30.00
150 NM- 45.00
151 VG 12.00
152 VF/NM 40.00
152 VF/NM 40.00
153 NM- 50.00
154 VG+ 10.00
155 VG+ 10.00
156 VF+ 35.00
156 VF/NM 40.00
157 F- 9.00
158 VF/NM 40.00
159 VF/NM 45.00
159 VF/NM 50.00
160 F+ 15.00
161 VF- 26.00
162 NM- 45.00
162 VF/NM 38.00
163 NM- 40.00
163 VF 26.00
164 VF- 26.00
165 NM- 40.00
165 VF/NM 33.00
166 VF 26.00
167 F- 10.00
168 NM- 45.00
168 VF/NM 33.00
170 VF 7.00
171 VF/NM 8.00
172 NM- 12.00
173 NM 12.00
174 NM- 12.00
178 VF/NM 16.00
179 NM- 14.00
181 NM 14.00
182 VF 3.00
182 NM- 5.00
184 VF 4.00
185 NM- 5.00
187 NM 5.00
188 NM 5.00

STRANGE TERRORS (ST JOHN)
1 VG/F 130.00

STRANGE WORLDS (AVON)
1 G 100.00

STRANGE WORLDS (MARVEL)
2 F/VF 245.00
3 VG 80.00
5 F/VF 145.00

STRANGERS IN PARADISE/VOL. 2, 1ST PRINT
1 NM 20.00

STRANGERS IN PARADISE/VOL. 3
1-12 NM 5.00

STRAWBERRY SHORTCAKE
1 NM 7.00
2 NM 6.00
3 NM 6.00

STRAY BULLETS/1ST PRINTINGS
1 NM 15.00
2 NM 8.00
3 NM 8.00
4-13 NM 5.00

STUMBO TINYTOWN
3 VF/NM 60.00

SUBMARINE ATTACK
31 VF 13.00
45 VG 4.00

SUB-MARINER
1 VF- 100.00
1 VF/NM 155.00
2 VF/NM 60.00
3 NM- 50.00
4 VF+ 35.00
5 VF/NM 40.00
6 NM 45.00
6 VF/NM 35.00
7 NM- 40.00
8 VG 8.00
9 VG+ 9.00
10 VF/NM 33.00
11 VF 20.00
12 VF 18.00
13 VF/NM 25.00
14 VF 26.00
15 VF 20.00
16 VF/NM 17.00
18 VF 12.00
19 NM 24.00
20 F+ 8.00
22 F+ 8.00
25 F+ 8.00
26 NM- 14.00
27 VG 3.00
29 VF 10.00
30 VF/NM 12.00
31 VF 10.00
32 F 6.00
33 F/VF 8.00
36 F/VF 10.00
38 F+ 6.00
39 F+ 8.00
40 VG 3.00
41 VF/NM 12.00
42 F+ 7.00
43 F/VF 9.00
45 F/VF 8.00
12 NM 10.00
13 VF/NM 7.00
14 VF 9.00
16-26 NM 10.00
30 VG/F 3.00
31 VG/F 3.00
32 F+ 3.00
36 VF 5.00
37 VF/NM 6.00
39 VF 5.00
40 VF 5.00
41 VF 5.00
42 VG 3.00
44 VF 5.00
45 VF+ 6.00
46 VF+ 6.00

SUPER GOOF
1 VF- 26.00
2-5 VF 15.00
6 VF/NM 15.00
7 VG 3.00
8 F/VF 8.00
9 VF 12.00
10 F- 3.00
11 VF/NM 8.00
12 F+ 5.00
13 VF 8.00
14 VF- 7.00
15 VG/F 3.00
18 VG 3.00
19 VG 3.00
20 VF/NM 9.00
21 NM 10.00
22 F+ 4.00
24 VF 6.00
25 VF- 5.00
26 F- 3.00
27 NM- 8.00
29 VF 6.00
30 VF 6.00
31 NM- 6.00
33 NM- 6.00
34 VF/NM 4.00
35-50 NM- 6.00
51-57 NM- 5.00
58 VF 4.00
59 NM- 6.00
64 NM 9.00
65 NM 9.00
66 VF 5.00
67 NM 6.00
68 NM- 4.00
69 NM 6.00
70 NM 15.00

SUPER MAGICIAN COMICS, VOL. 2
9 VG/F 55.00

SUPER MOUSE
2 VG/F 33.00
44 VG 8.00
45 F- 10.00

SUPER POWERS (1984)
1 VF/NM 5.00
2 NM 5.00
3 NM- 5.00

SUPER POWERS (1985)
1-6 NM 6.00

SUPER POWERS (1986)
1 VF 3.00
2 NM 3.00

SUPER RABBIT
4 VG 45.00

SUPER SPY
2 PR/FR 25.00

SUPER VILLAIN CLASSICS
1 NM 6.00

SUPERBOY
45 NBC 5.00
54 FR 10.00
56 G- 18.00
58 VG+ 45.00
60 VG+ 45.00
65 FR 8.00
66 G- 15.00
68 G/VG 80.00
68 G 55.00
73 FR- 6.00
75 FR 6.00
77 G/VG 20.00
83 VF+ 70.00
83 VG/F 24.00
86 F/VF 85.00
89 VG 65.00
89 F/VF 150.00
90 VF- 60.00
90 FR 5.00
91 F/VF 48.00
92 F- 25.00
93 VG+ 24.00
96 VF+ 50.00
96 FR/G 5.00
97 FR 4.00
97 VG 12.00
99 VG+ 14.00
100 G 20.00
100 VG 35.00
101 F+ 20.00
101 G/VG 8.00
103 F+ 20.00
103 VG/F 12.00
104 G/VG 8.00
104 VF/NM 50.00
105 VF+ 44.00
106 VG 10.00
107 VG+ 12.00
108 F/VF 30.00
109 F+ 20.00
110 F/VF 30.00
111 F- 12.00
113 VF+ 45.00
114 VG 10.00
115 VG/F 12.00
115 NM- 60.00
116 VF 38.00
117 VG- 10.00
118 F/VF 28.00
120 VF- 35.00
121 VG 10.00
122 F+ 18.00
123 VF- 30.00
123 G/VG 8.00
124 G/VG 8.00
125 VG/F 12.00
126 G/VG 8.00
127 G 5.00
128 VG/F 12.00
130 VG- 5.00
131 F+ 15.00
132 VG 8.00
132 VF 26.00
133 G/VG 6.00
133 VF 26.00
134 VF 26.00
135 G/VG 6.00
136 G/VG 6.00
136 VF/NM 33.00
138 VF+ 45.00
138 VG 10.00
139 VG 8.00
140 VF/NM 33.00
141 VF+ 15.00
142 VF/NM 24.00
142 F/VF 14.00
143 VF 20.00
144 VG 6.00
145 VF/NM 24.00
145 VF/NM 24.00
146 F/VF 15.00
148 VF 20.00
149 VF- 16.00
150 VF 20.00
150 VF 20.00
151 F/VF 15.00
152 VF 20.00
153 VF/NM 24.00
154 VF/NM 24.00
154 NM- 28.00
155 VF- 16.00
156 VF 24.00
157 VG 6.00
158 VG 4.00
159 VF/NM 15.00
160 VF/NM 15.00
161 F+ 8.00
162 VF 12.00
163 VF 12.00
163 VF/NM 15.00
164 VF 12.00
164 VF/NM 15.00
165 VF/NM 30.00
166 VF/NM 15.00
167 VF/NM 15.00
168 VF/NM 15.00
169 F+ 8.00
170 NM- 22.00
171 NM 22.00
171 NM 22.00
172 VF/NM 18.00
173 VF/NM 18.00
174 VF 24.00
175 VF/NM 15.00
176 VF/NM 18.00
177 VF/NM 18.00
178 VG 4.00
179 VF/NM 18.00
180 NM 25.00
180 VF 15.00
181 NM- 25.00
181 VG 4.00
182 VF+ 17.00
183 VF/NM 18.00
184 VF/NM 18.00
185 F- 12.00
186 F/VF 10.00
187 NM- 25.00
187 VG/F 15.00
188 NM 12.00
189 F/VF 6.00
189 VF 10.00
190 F- 16.00
190 VF/NM 54.00
191 F+ 22.00
191 NM- 65.00
193 NM 90.00
193 G 10.00
194 VF/NM 54.00
194 F/VF 30.00
195 VG 12.00
195 VF+ 45.00
196 VG/F 15.00
196 VF/NM 54.00
197 VG/F 18.00
197 VF/NM 65.00
198 VG 12.00
198 NM- 65.00
199 F+ 90.00
200 VG/F 15.00
201 VG/F 10.00
202 VF 45.00
203 F+ 15.00
204 VF- 30.00
205 F+ 15.00
205 VF/NM 38.00
206 F/VF 22.00
206 NM- 50.00
207 VF 35.00
208 VF 29.00
209 VF/NM 38.00
209 F/VF 22.00
210 VF/NM 38.00
210 F/VF 38.00
211 F/VF 22.00
213 F+ 15.00
213 VF/NM 38.00
214 VF/NM 38.00
214 F/VF 38.00
216 VF/NM 38.00
216 F/VF 38.00
218 F 10.00
219 VF+ 26.00
219 VF/NM 30.00
220 F/VF 30.00
220 VF/NM 18.00
221 VF+ 25.00
221 VF/NM 30.00
222 F 12.00
222 NM- 35.00
224 VF- 23.00
224 NM- 35.00
225 VG/F 8.00
226 NM- 35.00
226 VF/NM 28.00
227 F+ 20.00
228 VF+ 25.00
228 F/VF 18.00
229 VF/NM 28.00
229 F/VF 18.00
230 VF 23.00
231 VF 24.00
232 VF 35.00
232 VF/NM 45.00
233 F 14.00
234 NM- 30.00
234 F+ 10.00
235 VF/NM 25.00
235 VF/NM 25.00
236 VF 20.00
236 VF 20.00
237 VF/NM 25.00
237 VF 20.00
238 VF/NM 25.00
238 VF/NM 25.00
239 F/VF 30.00
239 VF/NM 50.00
240 VF/NM 16.00
240 VF/NM 16.00
241 VF/NM 20.00
241 VF/NM 20.00
242 VF/NM 20.00
243 NM- 25.00
243 F/VF 20.00
244 VF/NM 20.00
244 F/VF 20.00
245 VG 15.00
246 NM- 25.00
246 VF 100.00
246 VF 17.00
247 NM- 25.00
247 VF/NM 22.00
248 NM- 25.00
248 VF/NM 22.00
249 VF 24.00
250 VF+ 19.00
251 NM- 25.00
253 VF/NM 20.00
254 VF/NM 30.00
255 NM- 15.00
255 VF 9.00
256 VF/NM 10.00
257 NM- 15.00
258 NM- 12.00
259 NM 15.00
259 VG 4.00
260 NM- 15.00
261 NM- 15.00
262 NM- 12.00
263 NM 15.00
264 NM- 12.00
265 F/VF 6.00
266 VF/NM 10.00
267 VF/NM 10.00
268 F 6.00
269 VF/NM 10.00
270 NM- 12.00
271 NM- 15.00
272 VF 23.00
272 VF/NM 30.00
273 VF/NM 10.00
274 NM- 12.00
275 VF/NM 10.00
276 VF/NM 10.00
277 VF/NM 10.00
278 VF/NM 30.00
278 VG/F 8.00
279 NM- 12.00
280 VF/NM 10.00
281 F/VF 6.00
282 VF 9.00
283 VF 9.00
284 F+ 18.00
285 NM- 8.00
286 NM- 8.00
287 NM 10.00
287 F/VF 5.00
288 F/VF 5.00
289 NM 10.00
289 F/VF 10.00
291 VF/NM 7.00
292 NM 10.00
293 VF 6.00
296 NM- 8.00
297 VF 6.00
298 VF 6.00
299 NM- 8.00
304-326 NM 6.00
328 NM- 5.00
330-350 NM 6.00
352-362 NM 5.00
363 NM- 4.00
364 NM- 4.00
375-398 NM 5.00
400 NM 7.00
415 NM 5.00
419 NM 5.00
420 NM 5.00
423 NM 10.00

SUPERMAN 1960 (FANZINE)
NM 15.00

SUPERMAN ANNUAL
1 NBC 40.00
3 F 90.00
3 G/VG 45.00
5 VG+ 44.00
5 VG- 36.00
6 F+ 65.00
7 F- 55.00
8 VF- 74.00
8 VG 22.00
9 NM 8.00
11 NM 18.00

SUPERMAN AT FIFTY (DOOLEY/ENGLE) 1987
NM 15.00

SUPERMAN FAMILY
164 NM- 40.00
165 VG/F 7.00
166 NM 33.00
166 NM 33.00
167 VF/NM 25.00
168 VF/NM 24.00
169 NM 33.00
170 NM- 18.00
171 VF/NM 15.00
172 NM 22.00
173 VG/F 5.00
174 VF/NM 15.00
175 VF/NM 15.00
176 F/VF 9.00
177 NM- 12.00
178 VG/F 5.00
179 NM- 12.00
180 NM 14.00
181 NM- 12.00
183 VG/F 5.00
184 VG 5.00
185 F+ 8.00
186 VG 4.00
187 NM 14.00
188 VF/NM 10.00
189 NM 14.00
190 NM- 12.00
191 VF/NM 7.00
192 NM 10.00
194 VG 3.00
195 NM 12.00
196 NM 12.00
197 NM 12.00
198 NM 12.00
199 VF/NM 7.00
200 NM 12.00
201 F+ 4.00
202-210 VF/NM 5.00
211 F+ 4.00
213 VF/NM 5.00
214 F+ 4.00
216 VF/NM 5.00
218 F+ 4.00
220 NM- 8.00
221 NM- 6.00
222 NM- 6.00

SUPERMAN FOR ALL SEASONS
1 NM 5.00
3 NM 5.00

SUPERMAN SPECTACULAR (1982)
NM 12.00

SUPERMAN VS. THE AMAZING SPIDER-MAN
1 NM- 80.00
1 VF/NM 65.00
1 VG/F 18.00

SUPERMAN: THE ODYSSEY
NM 6.00

SUPERNATURAL THRILLERS
1 F+ 12.00
2 VF 10.00
3 VF 10.00
4 VF/NM 12.00
5 VF/NM 50.00
6 VF/NM 10.00
7 NM- 18.00
8 VF/NM 15.00
10 NM 22.00
12 VF 12.00

SUPER-TEAM FAMILY
1 VF/NM 14.00
2 VF/NM 10.00
3 VF/NM 10.00
4 VF 10.00
5 VF/NM 10.00
5 (CGC) 9.4 48.00
6 VF/NM 10.00
7 NM- 14.00
8 NM 18.00
9 NM 18.00
11 NM 18.00
12 NM 18.00
14 NM 18.00
15 NM 20.00

SUPER-VILLAIN TEAM-UP
1 VG 6.00
4 NM- 15.00
5 VG 4.00
6 F+ 4.00
7 F+ 4.00
8 VF/NM 7.00
11 VF/NM 7.00
12 F+ 4.00
13 VF/NM 7.00
16 NM 10.00
17 VF/NM 7.00

SUSIE Q SMITH
377 VF+ 30.00

SUSPENSE
4 VF- 150.00

SUZIE
56 G 15.00
59 G 10.00
60 G/VG 16.00
68 VG 20.00

SWAMP THING
1 F/VF 60.00
1 VF/NM 100.00
1 NM- 140.00
3 VF- 22.00
4 VG 6.00
5 VF 20.00
5 VG 5.00
6 VF 20.00
6 VG/F 7.00
7 VG+ 8.00
8 VF+ 24.00
8 VG 5.00
9 VF/NM 25.00
9 F/VF 15.00
10 NM 15.00
11 VG+ 5.00
13 NM 15.00
14 NM 15.00
15 VG 4.00
16 VG 4.00
17 VF/NM 10.00
18 VF/NM 10.00
19 NM 14.00
21 F 6.00
23 VF 9.00
24 VF 9.00

SWAMP THING (SERIES 2)
1 NM 5.00
2 VF/NM 3.00
3-15 NM 4.00
16-19 NM 6.00
21 F/VF 8.00
23 NM 12.00
24 NM 15.00
25 NM 12.00
33 NM 5.00
35 NM 5.00
47-54 NM 4.00
85 NM 4.00

SWEETHEART DIARY
45 NM- 22.00

SWEETHEARTS (VOL. 1)
99 F/VF 28.00
107 VF+ 40.00
115 F+ 20.00

SWEETHEARTS (VOL. 2)
68 F+ 9.00
78 F+ 9.00
96 VF/NM 18.00

SWEETIE PIE
1241 NM- 35.00

SWING WITH SCOOTER
1 F/VF 45.00
5 F+ 15.00
9 VF- 20.00
11 F/VF 12.00
12 NM 28.00
13 NM- 25.00
14 F- 8.00
29 F 6.00
31 VG 4.00
32 VF/NM 33.00

SWORD AND THE DRAGON
1118 VF/NM 75.00

SWORD OF SORCERY
1 F+ 8.00
2 VF 9.00
3 VF/NM 10.00
4 VF/NM 7.00
5 VF/NM 8.00

SCOOBY DOO (GOLD KEY)
1 VG 22.00
6 VG+ 12.00
12 VG 8.00

T.H.E. CAT (GOLD KEY)
4 VG 6.00

TALES CALCULATED TO DRIVE YOU BATS/1966
1 VF- 30.00

TALES FROM THE CRYPT
21 G/VG 130.00
25 G- 45.00
35 F+ 145.00

TALES FROM THE TOMB (EERIE) VOL. 4
1 NM- 40.00

TALES FROM THE TOMB (VOL. 2)
4 VF 28.00

TALES OF ASGARD
1 F+ 15.00

TALES OF SUSPENSE
10 VG 65.00
20 G 30.00
21 VG 45.00
22 VG 45.00
22 VG- 35.00
23 FR 14.00
25 VF- 145.00
26 F/VF 105.00
29 VF+ 140.00
29 FR/G 12.00
34 VG 35.00
34 F 54.00
36 VG+ 40.00
38 VG+ 40.00
40 VG 210.00
41 G- 55.00
41 VG- 110.00
45 VG- 60.00
47 VG 50.00
56 FR+ 5.00
57 G/VG 28.00
57 VF 125.00
58 VG- 50.00
59 VF/NM 275.00
60 VG/F 30.00
61 VF+ 70.00
61 VG 16.00
62 VF/NM 78.00
62 F+ 33.00
63 VF/NM 35.00
65 F/VF 80.00
65 VG/F 35.00
66 VF- 100.00
66 VG 30.00
67 VG 10.00
69 VG 10.00
71 VG+ 12.00
72 F+ 18.00
73 G 5.00
76 F- 12.00
77 VG 10.00
78 F+ 20.00
79 VG 12.00
80 F 25.00
80 VF/NM 60.00
80 (CGC) 9.0 120.00
81 F/VF 26.00
82 FR+ 3.00
83 F+ 18.00
84 VF 35.00
85 VG/F 12.00
86 F/VF 28.00
87 VF 34.00
87 F+ 20.00
88 F- 14.00
89 VF 35.00
89 VG/F 12.00
90 VF 35.00
90 F+ 20.00
91 F/VF 28.00
92 VF+ 38.00
92 VG 10.00
92 VF 34.00
93 F/VF 28.00
94 VF 35.00
95 VF+ 38.00
95 F+ 20.00
96 F/VF 24.00
97 VF/NM 45.00
97 VF 34.00
98 F/VF 28.00
99 F/VF 38.00

TALES OF THE BEANWORLD
1 F- 5.00
2 F 4.00
4 VF 6.00
5 NM 8.00
6 NM 8.00
7 NM 7.00
8 NM 6.00
9 VF 6.00
10 NM 6.00
13 VF/NM 6.00

TALES OF THE GREEN BERET
2 VG/F 5.00

TALES OF THE MYSTERIOUS TRAVELLER (VOL. 2)
15 NM 10.00

TALES OF THE WITCHBLADE
1 NM 10.00

TALES OF VOODOO (VOL. 2)
1 VG 8.00

TALES OF WELLS FARGO
1075 (FC) VG/F 22.00
1113 (FC) VF- 60.00
1215 (FC) 9.2 (CGC) 200.00

TALES TO ASTONISH
31 VG+ 48.00
33 VG/F 50.00
42 F 78.00
45 FR/G 10.00
48 VG/F 40.00
48 VG 33.00
49 G/VG 30.00
50 VG+ 25.00
51 F+ 35.00
52 VG 22.00
53 F/VF 60.00
53 F+ 40.00
54 F+ 40.00
54 VF/NM 100.00
54 VG/F 25.00
56 F 30.00
56 FR+ 6.00
58 VG- 20.00
60 F- 50.00
60 FR+ 10.00
61 G+ 8.00
62 F- 18.00
64 F/VF 40.00
64 F+ 28.00
65 VG 14.00
67 F/VF 40.00
67 F+ 28.00
68 F/VF 40.00
68 VG 14.00
69 F/VF 40.00
69 F+ 28.00
70 F/VF 48.00
71 VF 35.00
71 VG 10.00
72 VG/F 12.00
73 F+ 20.00
74 VF/NM 45.00
74 VF 30.00
75 VF/NM 45.00
75 VF 35.00
76 F+ 20.00
78 VG/F 12.00
79 F+ 20.00
81 VG/F 12.00
81 VF 34.00
82 F- 15.00
83 F- 15.00
84 F/VF 28.00
85 VF 35.00
86 F+ 20.00
87 FR 3.00
87 VF/NM 45.00
88 F+ 20.00
90 NM- 55.00
90 VF+ 38.00
91 VF 35.00
91 VF/NM 45.00
91 F/VF 25.00
92 VF- 35.00
93 F/VF 38.00
93 G 7.00
94 F/VF 28.00
95 VG 10.00
95 F+ 20.00
96 F+ 20.00
97 VF 34.00
97 VF+ 38.00
98 VF 34.00
98 VF 34.00
99 F/VF 28.00
100 VF 40.00
101 F/VF 36.00
101 F- 20.00

TALES TO ASTONISH
66 G- 5.00

TALES TO ASTONISH (VOL. 2)
2-13 NM 4.00

TAMMY TELL
NN TRUE
1233 (FC) NM 85.00

TARGET COMICS (VOL. 7)
11 G/VG 15.00

TARZAN
12 F- 60.00
19 NM- 225.00
23 F+ 55.00
25 G- 15.00
30 VG+ 30.00
31 F/VF 55.00
34 VF 70.00
35 VF 70.00
36 VG/F 25.00
37 VG/F 25.00
37 F+ 40.00
38 F- 28.00
40 F/VF 55.00
41 PR 3.00
41 VF+ 55.00
42 F/VF 38.00
45 VF/NM 65.00
46 VF/NM 65.00
48 VG/F 18.00
50 VF 50.00
51 VF+ 55.00
53 VF 50.00
54 F+ 25.00
55 VF 35.00
58 F+ 18.00
59 VF/NM 50.00
61 F+ 18.00
62 VF/NM 45.00
63 VF 35.00
65 F/VF 25.00
66 F/VF 25.00
68 F+ 18.00
71 F 12.00
72 F+ 16.00
73 F/VF 22.00
76 F+ 16.00
77 VF 28.00
78 VF+ 35.00
84 VF 26.00
85 VF 35.00
86 VF 26.00
92 VF/NM 38.00
109 F+ 15.00
9 G+ 7.00
9 NM 60.00
13 VG 8.00
17 VG 8.00
18 VF 28.00
19 VG 10.00
20 F 18.00
20 VF 40.00
21 VG/F 25.00
23 F/VF 40.00

TARZAN (MARVEL)
1 NM 9.00
2-29 NM 4.00

TARZAN (MARVEL) ANNUAL
1 NM 4.00
2 NM 4.00

TARZAN DIGEST (DC)
1 VF/NM 45.00

TARZAN FAMILY
60 VF/NM 13.00
61 NM- 15.00
62 NM 18.00
63 NM- 10.00
64 VF/NM 8.00
65 NM 12.00
66 NM- 10.00

TARZAN'S JUNGLE ANNUAL (DELL GIANT)
2 F/VF 48.00
4 VF- 50.00
4 VF/NM 100.00

TASMANIAN DEVIL
1 G+ 20.00

TEEN CONFESSIONS
11 NM 33.00
12 G 3.00
14 VF/NM 24.00
15 NM 33.00

TEEN TITANS
5 VG 12.00
9 G+ 7.00
9 NM 60.00
13 VG 8.00
17 VG 8.00
21 NM- 60.00
22 VG 10.00
25 F+ 12.00
26 F/VF 15.00
27 VF 20.00
29 F/VF 15.00
30 NM- 30.00
31 F/VF 15.00
32 VF 14.00
33 VG 4.00
35 VG 4.00
40 F/VF 8.00
43 VF 13.00
47 VG/F 8.00
48 VG 10.00
49 F 20.00
50 VF/NM 18.00
51 NM- 12.00
52 VF/NM 10.00
53 NM 18.00

TEENAGE CONFIDENTIAL CONFESSIONS
2 F+ 10.00
6 F+ 10.00
10 NM 33.00

TEENAGE HOTRODDERS
6 VF+ 24.00
12 VF 18.00
20 VF/NM 22.00

TEENAGE LOVE
23 VF 15.00

TEEN-AGE LOVE
50 VG 4.00

TEENAGE MUTANT NINJA TURTLES (MAG)
4 (1ST) NM 25.00

TELL IT TO THE MARINES
7 G 6.00
10 G/VG 9.00

TEN-STORY LOVE (VOL. 30)
2 VF+ 28.00

TEN-STORY LOVE (VOL. 35)
4 (202) VG 8.00

TERMINATOR (ALL TITLES AVAILABLE) PLEASE INQUIRE
1 NM 6.00

TERMINATOR: BURNING EARTH
1 NM 25.00
2 NM 15.00
3 NM 15.00
5 NM 15.00

TERRY & THE PIRATES: LARGE FEATURE COMIC
6 NM 12.00

TERRY AND PIRATES
21 VG/F 25.00
23 F/VF 40.00

TERRYTOONS
GIANT SUMMER FUN BOOK
102 VG 28.00

TESSIE THE TYPIST
13 VG/F 65.00

TEX RITTER WESTERN (FAWCETT)
13 F/VF 60.00

TEXAS RANGERS
12 G 5.00
15 VF/NM 26.00
18 VG 10.00
48 VG 14.00
57 VF/NM 16.00

THANOS QUEST
1 NM 7.00
2 NM 7.00

THAT WILKIN' BOY
1 VG 8.00

THERE'S A NEW WORLD COMING (SPIRE)
1 VF/NM 5.00

THING (CHARLTON)
16 VG+ 75.00

THIRTEEN
14 VF- 22.00
25 VF/NM 33.00
28 VG 8.00

THOR
126 VG/F 35.00
127 VG/F 18.00
128 VF/NM 65.00
128 VG 14.00
129 VG 15.00
130 VF+ 55.00
130 NM 90.00
130 F 22.00
131 F+ 24.00
132 NM- 70.00
132 VF+ 46.00
132 VF- 38.00
132 F+ 24.00
133 F+ 22.00
134 VF+ 50.00
134 VF/NM 60.00
134 F+ 25.00
135 F+ 22.00
136 VG 14.00
136 NM- 70.00
137 F+ 24.00
138 NM- 75.00
138 F- 18.00
139 F+ 24.00
140 VG 12.00
140 NM- 75.00
141 VF+ 45.00
141 NM 70.00
141 F- 14.00
142 NM- 60.00
142 VG/F 12.00
143 NM- 60.00
144 VF+ 45.00
144 VG 10.00
145 VF- 35.00
146 VG 10.00
146 VF 38.00
147 G/VG 8.00
147 GB 38.00
149 F+ 20.00
150 NM 65.00
150 VF 38.00
150 F+ 20.00
151 VG 8.00
151 VF 30.00
152 F- 12.00
152 VF/NM 38.00
153 NM 50.00
153 VG+ 9.00
154 VF/NM 38.00
154 NM- 45.00
154 VF 30.00
154 F+ 15.00
155 VF 30.00
155 NM 50.00
155 VG/F 8.00
156 NM 50.00
156 F+ 15.00
157 VG+ 9.00
157 F/VF 25.00
157 VF 30.00
158 VF+ 60.00
158 F- 22.00
158 VF/NM 75.00
159 VF 30.00
159 VG/F 9.00
160 VG 8.00
161 F- 8.00
162 VG 8.00
163 F+ 12.00
164 VF 25.00
164 F/VF 18.00
165 VF/NM 60.00
165 VG 28.00
166 VG/F 12.00
167 F+ 15.00
168 F+ 15.00
170 F/VF 18.00
171 VF- 20.00
172 F+ 12.00
173 VF 24.00
173 F+ 12.00
174 VF 23.00
175 VF 24.00
176 VF/NM 28.00
176 F+ 15.00
177 F/VF 18.00
178 VF/NM 28.00
178 F/VF 18.00
179 NM- 35.00
179 F+ 12.00
180 VF/NM 26.00
180 VF 26.00
181 VF/NM 35.00
182 NM- 22.00
182 F- 6.00
183 VG 4.00
185 F- 5.00
186 F+ 8.00
187 F+ 8.00
188 VG/F 5.00
189 VG/F 5.00
190 F- 6.00
191 F- 5.00
192 F- 5.00
193 F- 14.00
194 VF/NM 15.00
195 VG/F 5.00
197 VG/F 5.00
198 VF/NM 15.00
199 VF/NM 15.00
200 VF 15.00
201 VG+ 3.00
202 NM 10.00
203 VF/NM 8.00
205 VG+ 3.00
206 VG+ 3.00
208 NM- 10.00
209 VG 3.00
211 NM- 10.00
212 VF 7.00
213 NM- 10.00
214 VF 7.00
215 VF/NM 8.00
216 VF/NM 8.00
217 VF/NM 8.00
218 NM- 10.00
219 NM- 10.00
220 NM 12.00
221 VF/NM 8.00
222 VF 7.00
223 F+ 3.00
229 VG/F 3.00
231 VF/NM 7.00
235 NM 10.00
238 VF/NM 7.00
239 NM- 8.00
242 NM

COMICS & FUN

6411 Sepulveda #1-G (Dept. 1539)
Van Nuys, CA 91411
Call to reserve between 12:00-7:00 p.m.
818/779-7643

TWO GUN KID
44 F+.....22.00
74 VG 8.00
77 VG 8.00
79 VF/NM....24.00
80 F- 7.00
82 VG/F 7.00
83 VF/NM....24.00
85-91 VG/F....7.00
92 F+.....10.00
93 NM 22.00
95 VF- 20.00
96 VG+.....5.00
99 F+ 8.00
101 F+ 8.00
110 VF/NM...10.00
122 F+.....5.00
125 VF/NM....8.00

TWO GUN WESTERN/ATLAS (1956/57)
5 FR/G 12.00

TWO MOUSKETEERS
475 (FC) F+...30.00
603 (FC) VF...30.00

TWO THOUSAND ONE A SPACE ODYSSEY
1 VG/F 4.00
2 NM 9.00
3 VF- 5.00
4 VF/NM.....6.00
5 NM 9.00
6 NM- 7.00
7 NM 9.00
8 NM- 12.00
9 NM- 7.00
10 VF/NM....6.00

U.S. AIR FORCE
5 VG 6.00
19 VG 6.00
37 VG+.....5.00

U.S. FIGHTING MEN
15 F+.....8.00
16 F- 5.00

U.S. MARINES
1 VG 6.00

UFO & OUTER SPACE
15 NM 12.00
20 VF/NM....8.00

UFO FLYING SAUCERS
1 F+.....15.00
2 F+.....9.00

ULTIMATE SPIDER-MAN 1
9.6 (CGC) 475.00
1 (CGC) 9.8 695.00

2
2 (CAR COVER)
9.6 (CGC) 175.00
2 (CAR-COVER)
NM 50.00
2 (WEB COVER)
9.6 (CGC) 150.00

3
3 (CGC) 9.6.125.00

5
5 9.6 (CGC).295.00

6
6 (CGC) 9.6.125.00

ULTIMATE X-MEN
1 (CGC) 9.6 ...95.00

UNCANNY TALES (ATLAS)
14 VG+.....68.00
46 VG/F 40.00
49 VG/F.....40.00

UNCANNY TALES (MARVEL)
1 VF/NM.....18.00
6 VF/NM.....10.00
9 VF+.....10.00

UNCLE SCROOGE & DONALD DUCK GIANT
30026-508 NM-
.....90.00

UNCLE SCROOGE (FOUR COLOR)
386 (FC) VG 200.00
456 (FC) VG/F
.....150.00
456 (FC) PR/FR
.....25.00
495 (FC) G- .40.00
495 (FC) VG .95.00

UNCLE SCROOGE (REG. SERIES)
4 VG- 60.00
7 VG+ 50.00
9 VG 30.00
11 VG 28.00
12 VG+.....33.00
15 F/VF.....85.00
16 F- 40.00
18 F/VF.....85.00
20 VG+.....30.00
21 VF- 80.00
22 VF+ 95.00
23 VG 22.00
23 F+ 50.00
24 F+.....50.00
25 F+.....48.00
27 F+.....48.00
31 VG/F.....25.00
32 VG- 18.00
34 VF/NM....95.00
41 VF/NM....80.00
46 F- 20.00
50 G 8.00
52 G+ 12.00
58 VG 16.00
60 F+ 35.00
62 VG+.....16.00
64 VG 20.00
65 F+ 28.00
69 VF+.....58.00
71 F- 18.00
72 VF+.....60.00
73 VG/F.....16.00
73 VF/NM....70.00
79 VG+.....12.00
80 F- 12.00
84 VG- 7.00
84 FR/G 3.00
85 G/VG 6.00
86 VG 7.00
89 F- 10.00
90 VF 30.00
93 F+ 15.00
94 G+ 6.00
96 VF- 26.00
99 VF+ 35.00
102 G- 3.00
106 F- 8.00
107 VG/F.....10.00
108 VG/F.....8.00
109 VG+ 8.00
110 VG 8.00
116 VG 6.00
119 VG 6.00
120 VF/NM....25.00
131 NM- 25.00
137 VG 6.00
138 VG+.....7.00
141 VG+ 7.00
145 F+.....12.00
155 VG 6.00
156 VG 6.00
157 G/VG 4.00
159 VG 4.00
165 NM 20.00
169 VF 10.00
170 VF/NM....12.00
171 NM 20.00
176 VF 18.00
177 VF/NM....25.00
181 NM- 40.00
183 VF 10.00
184 VG 4.00
190 F+ 8.00
191 NM 18.00
193 VF+ 12.00
203 NM- 22.00
204 NM 25.00
208 VF/NM....18.00
210-215 NM..18.00
216 VF 10.00
217 VF 10.00
218 NM- 18.00
219 NM 28.00
220 NM- 8.00
262 NM 4.00
292 NM 6.00

UNCLE SCROOGE ADVENTURES
21 NM 5.00
26 NM 5.00
33 NM 5.00

UNCLE WIGGILY
276 (FC) G/VG
.....12.00

UNDERDOG (CHARLTON)
7 VG/F.....10.00

UNDERDOG (GOLD KEY)
1 F- 14.00
2 F+.....12.00
6 VF/NM 30.00
11 G/VG 4.00
14 G/VG 3.00
20 NM 30.00
21 NM 33.00

UNDERDOG (HARVEY)
1 NM 4.00

UNDERSEA AGENT
5 F- 18.00

UNDERWORLD TRUE CRIME
2 F- 125.00

UNEARTHLY SPECTACULARE
1 F+ 15.00

UNEXPECTED
8 G/VG 40.00
8 G 25.00
25 G+ 18.00
28 VG+ 35.00
29 G+ 20.00
32 VG 28.00
34 VG- 25.00
35 G/VG 20.00
38 VG- 24.00
39 VG 25.00
41 VF- 225.00
41 VF 250.00
42 VG- 55.00
43 G/VG 90.00
45 G/VG 36.00
48 VG/F.....44.00
51 G- 13.00
53 VG/F 36.00
55 F+.....60.00
55 VG+ 35.00
56 I+ 60.00
57 VF 107.00
59 VG+ 36.00
60 F/VF.....80.00
62 F+.....55.00
64 VG/F.....32.00
64 F+.....45.00
66 F+.....45.00
67 F+ 45.00
69 F- 16.00
71 F/VF.....38.00
72 VG 14.00
73 VG/F.....16.00
75 VG+ 15.00
76 F+ 24.00
76 VF 54.00
77 VG/F 15.00
78 F/VF.....35.00
80 VG+ 16.00
81 VG 12.00
82 VF+ 60.00
83 VF 34.00
84 F/VF.....28.00
85 VF 34.00
86 G+ 6.00
86 NM 65.00
87 VF/NM....45.00
87 F- 12.00
88 F/VF.....28.00
89 VG 10.00
91 F/VF.....28.00
92 F/VF.....28.00
94 F/VF.....28.00
95 F+ 18.00
97 NM 65.00
99 VG- 9.00
100 F/VF.....28.00
101 F+ 16.00
102 VF- 26.00
103 F+ 15.00
106 VF/NM...30.00
108 NM- 35.00
110 F+ 12.00
111 VF- 20.00
116 F 9.00
117 F+ 12.00
119 F+ 14.00
123 VG.....6.00
124 F- 8.00
130 NM- 28.00
135 VG.....6.00
141 VF- 10.00
142 VF 11.00
143 VF/NM....13.00
144 VF+ 12.00
146 NM- 15.00
150 VF 11.00
151 VG 4.00
152 F/VF.....8.00
153 F+ 8.00
156 VF 11.00
158 F+ 12.00
160 NM- 35.00
167 F+ 5.00
169 VF 7.00
171 F- 3.00
194 VG 4.00
205-207 NM 10.00
218 NM 10.00
222 F- 3.00

UNITED STATES FIGHTING AIR FORCE
10 VF 25.00
19 VF/NM....26.00
20 VF 23.00

UNIVERSAL PICTURES PRESENT DRACULA/THE MUMMY
02-530-311 VG
.....28.00

UNKNOWN SOLDIER
205 VG/F.....5.00
216 VF 6.00
217 F+ 4.00
218 NM 12.00
219 F 6.00
223 NM 12.00
224 VF/NM 7.00
225 F 3.00
226 NM- 9.00
228 NM 12.00
229 NM- 9.00
230-233 VF/NM.
.....7.00
245 VF 6.00
246 NM- 9.00
249 VG 3.00
250 VF 6.00
251 NM 15.00
252-258 NM 12.00
262 F 3.00
264 F 3.00
265 NM- 13.00
267 VF/NM....8.00

UNKNOWN WORLDS
32 F- 9.00

UNKNOWN WORLDS (ACG)
2 F- 36.00
3 F- 28.00
4 F+ 40.00
5 F- 28.00
6 VG+ 66.00
9 VF+ 66.00
9 VF/NM ...80.00
8 G/VG 40.00
8 G 25.00
10 FR 5.00
10 F+ 33.00
13 VF- 45.00
16 VF- 45.00
19 F/VF 38.00
20 F/VF 40.00
22 VF/NM 45.00
23 VF/NM 45.00
24 VG 10.00
28 VF 34.00
36 VG+ 12.00
18 VG 14.00
26 VG 10.00
37 F/VF 22.00
38 VF+ 33.00
39 VG 8.00
44 VF 30.00
47 VF 30.00
50 VF 28.00
56 VF+ 30.00
57 VF+ 30.00

UNKNOWN WORLDS OF SCIENCE FICTION
1 F- 7.00
6 VF 11.00

UNTOLD LEGEND OF BATMAN
1 NM 6.00
2 NM 5.00
3 NM 5.00

UNTOUCHABLES
1237 VG/F 60.00
12-879-210 VF/NM
.....90.00

UNUSUAL TALES
3 F/VF 45.00
3 VF 55.00
13 F- 16.00
26 G+ 10.00
32 VF 24.00
32 NM 44.00
33 VG/F 8.00
36 VG 7.00
38 VG 7.00
39 VG+ 8.00
45 F/VF 18.00
49 VG+ 8.00

USAGI YOJIMBO
1 NM 15.00
2 NM 8.00
3 NM 8.00
4-10 NM.....6.00
16 VF/NM.....5.00
23-35 NM.....5.00

USAGI YOJIMBO (VOL. 2)
1 NM.....6.00
2-10 NM.....4.00

V FOR VENDETTA
2-10 NM.....3.00

VACATION IN DISNEYLAND
1025 (FC) F/VF
.....110.00

VALLEY OF THE DINOSAURS
1 F+.....8.00
4 F+ 8.00
5 NM 15.00
11 VF/NM.....10.00

VALOR (EC)
1 VG 50.00
2 VG.....42.00
3 G/VG 22.00
4 F 45.00
4 VG+ 34.00
5 F- 40.00

VAMPIRE COMPANION
1 NM- 4.00
3 NM- 4.00

VAMPIRE LESTAT
1 NM 25.00
2 NM 10.00
3 NM 10.00
4-6 NM 8.00
7 NM 7.00
9 NM 7.00
10 NM 6.00
11 NM 6.00
12 NM 8.00

VAMPIRE TALES
4 NM 25.00

VAMPIRELLA (HARRIS)
1992 1 NM 25.00
1992 2 NM...25.00
1992 3 NM 15.00
1992 4 NM...10.00
1992 5 NM 8.00

VAMPIRELLA (WARREN)
1 VG- 75.00
6 F+.....35.00
7 VF/NM....85.00
9 VF/NM....75.00
9 NM- 110.00
10 VF 34.00
13 F/VF.....35.00
22 VF+ 42.00
24 VG 10.00
27 G 4.00
38 G+ 5.00
49 F/VF 15.00
55 F+ 10.00
57 VF/NM ...18.00
60 F+ 10.00
61 NM 25.00
62 F+ 9.00
64 NM- 32.00
70 G/VG 5.00
71 VF 20.00
74 VG 6.00
77 VF 20.00
84 F/VF 12.00
89 VG- 5.00
90 NM 28.00
93 G/VG 5.00
100 VF 50.00
111 F+ 24.00

VAMPIRELLA (WARREN) ANNUAL
1972 F+ 95.00

VAMPIRELLA: BLOODLUST
1 NM 8.00
2 NM 8.00

VAULT OF EVIL
1 VF+ 15.00
6 VF/NM.....10.00
10 VF/NM 10.00

VAULT OF HORROR
19 F+ 170.00
24 F.....120.00

VENGEANCE SQUAD
2-5 NM.....8.00

VENOM (GOLD EDITION)
1 NM 20.00

VEROTIKA
1 NM 20.00
2 NM 10.00
3 NM 8.00
5 NM 7.00
6-15 NM 6.00

VERTIGO JAM
1 NM 5.00

VIC JORDAN
1 F 42.00

VIC VERITY
3 VF 55.00

VIETNAM JOURNAL
1 NM 5.00

VISION & SCARLET WITCH (VOL 1)
1-10 NM.....3.00

VOYAGE TO THE BOTTOM OF THE SEA
12 VF/NM.....38.00
13 F/VF.....22.00
1230 (FC) F-.28.00

VOYAGE TO THE DEEP
4 F.....12.00

VULCAN ANNUAL (FLEETWAY)
1977 VF 12.00

WACKY WITCH
7 F/VF.....8.00
15 F.....3.00

WAGON TRAIN (DELL)
4 VG.....10.00
5 VG+.....14.00
6 VF-.....32.00

WAGON TRAIN (FOUR COLOR)
895 F- 32.00
895 F+ 50.00
971 F- 18.00
1019 NM- 85.00
1019 F+ 28.00

WAGON TRAIN (GOLD KEY)
1 VF/NM 50.00

WALLY
2 VG 5.00

WALT DISNEY COMICS & STORIES
4 FR+ 90.00
10 G 90.00
18 G 60.00
25 VG.....100.00
27 VG.....100.00
28 VG+.....110.00
30 F+ 175.00
32 G+ 150.00
33 VG (CFO)..75.00
34 VG.....160.00
36 VG 90.00
41 F- 100.00
52 VG 55.00
53 VG 55.00
54 F- 75.00
55 VG+ 65.00
56 VG 55.00
58 VG 55.00
61 PR/FR 8.00
63 VG+ 55.00
64 G- 20.00
65 VG/F 55.00
66 G/VG 35.00
68 VG+ 50.00
70 VG 45.00
71 G 16.00
73 F/VF 90.00
74 VG 35.00
75 VG 35.00
76 F- 50.00
79 G- 15.00
80 F/VF 90.00
81 F/VF 60.00
82 VG 30.00
83 VG 30.00
84 F/VF 80.00
86 G/VG 14.00
87 VG 30.00
88 CFO 10.00
89 G/VG 22.00
91 VG 25.00
92 VG 22.00
93 VG- 22.00
94 G 12.00
95 VG 24.00
96 G 12.00
97 VG+ 30.00
98 G/VG 40.00
99 G 9.00
100 VG/F 40.00
100 VG 30.00
101 F+ 45.00
102 VG 22.00
104 G 12.00
106 VG+ 28.00
106 F/VF 65.00
107 G 12.00
108 VG+ 28.00
109 F 35.00
110 VG+ 28.00
111 F+ 35.00
112 G/VG 15.00
113 G+ 6.00
114 G 9.00
115 VG 10.00
116 VG/F 10.00
117 G 9.00
118 G 6.00
119 VG/F 10.00
120 F/VF 25.00
121 F/VF 25.00
122 F- 10.00
123 VG 8.00
124 G 7.00
125 G- 10.00
126 VG 14.00
127 F+ 28.00
128 G/VG 7.00
129 VG+ 17.00
130 G/VG 7.00
131 VF- 45.00
132 VG 15.00
133 F/VF 40.00
133 VG 15.00
134 VG/F 40.00
135 VG 15.00
136 VG 15.00
137 F+ 25.00
139 VG 15.00
140 VG 35.00
140 F+ 60.00
141 F- 15.00
142 VG/F 12.00
143 VG 12.00
143 F- 15.00
144 VF 40.00
145 G/VG 8.00
146 G+ 7.00
147 VG 12.00
148 VG/F 12.00
149 VF- 35.00
150 VG+ 12.00
151 VF 30.00
152 VF+ 35.00
153 VG 9.00
154 F+ 15.00
155 VG 8.00
156 F+ 18.00
157 F+ 18.00
160 VG 8.00
161-167 VG ..10.00
168 NM 65.00
168 VG 10.00
169 VG 8.00
170 F- 12.00
171-181 VG+ ..8.00
182 F/VF 20.00
183 F 12.00
185 F 12.00
186 G/VG 6.00
187 VG 8.00
188 F+ 15.00
189 VG+ 8.00
190 F+ 15.00
191 F+ 18.00
192 VG 8.00
193 VF 30.00
194 F+.....15.00
195 F+.....15.00
196 VF- 20.00
197 NM 60.00
197 G/VG 7.00
198 VG+ 8.00
199 F- 10.00
200 VG+ 12.00
201 VG 8.00
202 VG+ 8.00
203 F+ 15.00
204 F- 12.00
205 VG+ 9.00
206 VG 8.00
207 F/VF 22.00
208 F- 10.00
209 VF 29.00
210 VG 8.00
211 VG 8.00
212 VG 8.00
213 F+ 15.00
214 VG 8.00
215 VG 8.00
216 F+.....14.00
217 VG 8.00
218 VG 8.00
219 F- 12.00
220 F/VF 20.00
221-231 VG ...8.00
232 F- 10.00
233 VG 8.00
234 F+ 15.00
235 VG 8.00
236 F- 12.00
237 F- 12.00
238 F/VF 22.00
239 VG/F.....10.00
240-247 VG ...8.00
248 F+ 15.00
249 VF/NM....33.00
250 G+ 3.00
251 VG+ 9.00
252-261 VG ...8.00
262 F+ 15.00
263 VG 8.00
264 VG 8.00
265 VG 8.00
266 VF/NM....33.00
267 VF/NM....33.00
268 VG 8.00
269 VG 8.00
270 F/VF 20.00
271 F- 10.00
274 VF/NM....33.00
275 F- 10.00
276 F- 10.00
277 VG 8.00
278 VG 8.00
279 VG+ 9.00
280 VG- 9.00
281 VF 26.00
282 VG+ 9.00
283 VG+ 9.00
284 VF 12.00
285 VG 4.00
286 VF 15.00
287 F- 6.00
288 VF/NM....16.00
289 F+ 8.00
290 VF 12.00
291 F/VF 10.00
292 VG 4.00
293 VG+ 5.00
294 VG 4.00
295 VG 3.00
296 VG 3.00
297 F+ 8.00
298 F+ 8.00
300 VG+ 5.00
301 VG 5.00
302 VG/F 8.00
303 VG 5.00
304 VG 5.00
305 F- 9.00
306 VF 17.00
307 VG 6.00
308 VG+ 5.00
309 F- 6.00
310 F+ 8.00
311 VG 4.00
314 F+ 8.00
316 VG 4.00
317 VG 4.00
318 VG 4.00
319 VG+ 5.00
320 VG+ 5.00
321 VG- 3.00
322 VG- 3.00
323 VG 4.00
324 F- 8.00
325 VF 12.00
326 F+ 8.00
327 F+ 8.00
328 F+ 8.00
329 VG- 3.00
330 VG- 3.00
331 VG/F 5.00
332-334 F 6.00
337 VG/F 5.00
343 VG+ 5.00
347 VF 12.00
348 F- 6.00
351 VF- 10.00
352 VF 12.00
353-355 VF/NM
.....20.00
356 VG 7.00
357 VG+ 8.00
358 NM- 22.00
359 VF/NM 18.00
360 NM- 16.00
361 VG 4.00
362 NM- 16.00
363 VF/NM....13.00
368 VG 4.00
369 VF+ 12.00
374 VG 4.00
376 VF 12.00
381 VF/NM....14.00
382 VF/NM....14.00
384 VF+ 12.00
385 F+ 8.00
389 NM- 16.00
390 VF 12.00
393 NM- 16.00
395 NM- 16.00
396 NM- 16.00
396 F+ 7.00
397 VF/NM....12.00
399 VF 12.00
400-409 NM- ..16.00
410 VF 12.00
412 VF 12.00
414 VF/NM 14.00
416 VF/NM 14.00
417 VF/NM 14.00
418 NM- 16.00
419 NM- 16.00
420 VF/NM 14.00
421 VF/NM 14.00
422 NM- 16.00
423 NM- 16.00
424 NM- 16.00
425 F/VF 8.00
426 VG 4.00
427 F 6.00
428 NM- 16.00
429 NM- 16.00
432 VF 7.00
436 VF/NM.....6.00
437 NM- 7.00
438 VF/NM.....6.00
439 NM- 10.00
440 NM- 10.00
441 NM- 7.00
443-448 NM- ..8.00
449 NM 8.00
450 NM- 7.00
454-458 NM- ..7.00
463 VF 5.00
468 F+ 4.00
469 NM- 7.00
470 NM 9.00
471 VF 5.00
472 VF/NM 6.00
473 VF/NM.....6.00
474-478 NM- ..12.00
483 VF+ 18.00
486 VF/NM....10.00
487 NM 18.00
488 NM 18.00
489 NM- 15.00
490 NM- 15.00
491 NM 18.00
492 NM- 15.00
493 NM- 15.00
495 NM- 10.00
496-499 NM ..18.00
500 VF- 10.00
501-504 NM..18.00
506 VF/NM....12.00
508 VG+ 5.00
511 NM 25.00
512 NM 16.00
513 NM 16.00
514 NM 8.00
515 NM 10.00
516 NM- 8.00
517 F+ 3.00
518 NM- 4.00
519 NM 6.00
520 NM 8.00
522 F+ 3.00
523 NM 12.00
527 NM 4.00
602-631 NM...9.00

WALT DISNEY PRESENTS
3 VF/NM 40.00
FC 997 F+ 30.00

WALT DISNEY SHOWCASE
1 VF/NM 25.00
4 VG+ 3.00
5 VF 15.00
6 F+ 8.00
7 F+ 6.00
9 VF 12.00
12 VF+ 10.00
15 NM 18.00
17 VG 5.00
23 F+ 7.00
22 VG 4.00
28 VG 4.00
30 VG 6.00
31 F/VF 9.00
33 NM 18.00
38 VF 10.00
39 F 5.00
40 VF 10.00
46 VF 12.00
52 F 5.00
54 NM 18.00

WALT DISNEY'S CHRISTMAS PARADE
3 VG- 10.00
3 VF- 50.00
4 VF 50.00
9 VF 24.00

WALT DISNEY'S CHRISTMAS PARADE (GLADSTONE)
1 VG 3.00
2 NM 10.00

WANDERING STAR
1 NM 10.00

WANTED (1972)
1 F- 10.00
1 VF/NM.....28.00
2 G 3.00
4 VF 13.00
4 VG/F 5.00
5 F/VF 10.00
6 VF 13.00
8 VF 13.00
8 NM 24.00
9 NM 24.00
9 VF/NM.....16.00

WAR (CHARLTON)
4 VF 6.00

WAR ACTION
3 VG 20.00

WAR AND ATTACK
56 VG.....4.00

WAR AT SEA
41 F/VF.....10.00

WAR COMICS (ATLAS)
16 PR 5.00
28 G/VG 12.00
33 VG 15.00
48 G+ 9.00

WAR HEROES (CHARLTON)
8 F+.....8.00
10 VG.....5.00

WAR IS HELL
4 NM 14.00
8 NM- 12.00

WAR STORIES COMBAT
11 F+.....8.00

WAR WINGS
1 VG+.....5.00

WARFRONT
15 VG 12.00
21 VG 7.00
31 VF 30.00

WARLOCK
1 NM 50.00
1 VF/NM 38.00
2 VF/NM 18.00
3 VG 4.00
4 NM- 15.00
5 VG 3.00
7 VF 12.00
8 VF 8.00
9 VF 12.00
10 NM 28.00
10 (CGC) 8.0..35.00
11 NM- 18.00
12-14 NM 15.00
15 NM 18.00

WARLORD
1 NM- 25.00
2 NM 15.00
3 NM 10.00
4 NM 10.00
11 NM 5.00
22 NM 5.00
39-126 NM 3.00

WARREN PRESENTS
5 VF/NM.....10.00
8 NM- 16.00
9 NM 16.00
13 VF/NM....16.00
14 F+ 9.00

WARREN PRESENTS CLOSE ENCOUNTERS
VF/NM.....10.00

WARREN PRESENTS LORD OF THE RINGS
NM 24.00

WARREN PRESENTS MOONRAKER
VF/NM 10.00

WART & THE WIZARD
VG.....8.00

WATCHMEN
2-12 NM 6.00

WEB OF EVIL
9 G/VG 60.00
14 VG 50.00
19 F.....72.00

WEB OF HORROR
1 F- 25.00
2 VF- 55.00
3 VG+.....18.00

WEB OF MYSTERY
6 F- 75.00

WEB OF SPIDER-MAN
1 NM 22.00
1 (CGC) 9.6 ..95.00
2-50 NM 5.00
51-100 NM 4.00

WEB OF SPIDER-MAN
ANNUAL 1 NM 4.00

WEIRD (SKY-WALD) VOL 7
5 VF/NM 35.00

WEIRD FANTASY (VOL 1)
15 F/VF.....295.00
16 F+.....200.00
16 VG.....105.00

WEIRD FANTASY (VOL. 2)
6 F+.....145.00
12 VF 220.00
17 VG 65.00
17 G/VG 45.00
20 VG.....64.00

WEIRD MYSTERY TALES
1 F+.....18.00
2 NM 35.00
3 VF 18.00
4 VF/NM.....15.00
5-7 VF 12.00
8 F+.....8.00
9 VF 12.00
10 VG/F 5.00
12 VF/NM 12.00
13 VF/NM 12.00
15 NM 18.00
22 VG 44.00
23 NM 18.00

WEIRD SCIENCE (VOL. 1)
14 VG 160.00

WEIRD SCIENCE (VOL. 2)
17 VG/F 80.00

WEIRD SCIENCE FANTASY
27 FR+.....16.00
28 VG+.....60.00

WEIRD TALES OF THE MACABRE
1 NM 24.00

WEIRD VAMPIRE TALES (VOL. 4)
2 NM 30.00

WEIRD WAR TALES
3 F+.....30.00
5 VG+.....14.00
7 F 12.00
8 F+.....20.00
8 VF+.....44.00
9 VG 8.00
10 F+.....15.00
12 NM- 25.00
18 VG 5.00
19 VF+ 18.00
22 VF/NM 15.00
24 VF 12.00
25 F/VF 9.00
28 NM- 18.00
29 F- 6.00
30 VG 12.00
36 F/VF 12.00
39 VF 6.00
41 F/VF 5.00
46 NM 12.00
48 VF+ 7.00
51 VG/F 3.00
52 VG 3.00
54 NM 18.00

WEIRD WORLDS
1 VF/NM.....16.00
2 NM 15.00
9 VF/NM 10.00

WELCOME BACK, KOTTER
1 VF/NM 20.00

WENDY
59 VG.....4.00

WENDY PARKER
7 F 18.00

WEREWOLF BY NIGHT
1 VG.....16.00
3 F/VF 15.00
10 VF 13.00
15 F+ 8.00
22 F+ 4.00
23 F- 3.00
27 VF 7.00
28 NM 12.00
31 VF/NM 8.00
32 F- 25.00
32 F+ 75.00
33 F+ 16.00
34 NM 12.00
35 F+ 5.00
36 VF- 6.00
37 NM 15.00
38 VG+ 3.00
39 VF- 6.00
40 VF- 6.00
41 VF/NM.....7.00

WESTERN ADVENTURES
6 VG/F.....25.00

WESTERN COMICS
12 VF+ 115.00
41 VF- 66.00
58 G- 10.00
59 FR/G 8.00
72 VF+ 64.00

WESTERN FIGHTERS (VOL. 1)
9 F/VF 25.00

WESTERN FIGHTERS (VOL. 2)
1 F- 30.00
6 F+ 20.00

WESTERN FIGHTERS (VOL. 4)
1 VF/NM 22.00
4 F- 7.00
9 F+ 8.00
10 VF/NM.....15.00
13 F+ 7.00
14 F+ 7.00
14 VG+ 5.00
25 G/VG 3.00
27 F+ 5.00

WESTERN HERO
109 VG+ 30.00

WESTERN KID (ATLAS)
17 VF 42.00

WESTERN LOVE
2 F+ 80.00

WESTERN ROUND UP (DELL GIANT)
10 F/VF 75.00

WESTERNER
19 VG 16.00
25 VG 20.00

WHA!? (DITKO)
3 NM 10.00

WHAT IF (SERIES 1)
1 NM 25.00
2 NM 12.00
3 NM 9.00
4 NM 8.00
5 NM 8.00
6 NM 8.00
7 NM 5.00
12 NM 5.00
13 NM 7.00
14-19 NM.....5.00
23 NM 5.00
25 NM 5.00
27 NM 15.00
28 NM- 8.00
30 NM 8.00
36 NM 4.00
43 NM 4.00
46 NM 4.00

WHERE CREATURES ROAM
2 VF+ 22.00
7 F.....6.00

WHERE MONSTERS DWELL
4 VF+ 15.00
5 VG/F.....5.00
16 F+ 8.00
18 NM- 15.00
23 F+ 8.00
25 VF/NM.....10.00

WHERE'S HUDDLES
2 NM 18.00

WHIRLYBIRDS
1124 (FC) VF 65.00

WHITE WILDERNESS (DISNEY)
943 (FC) VF+ 55.00

WILBUR
30 F+ 30.00
37 F+ 24.00
38 VG.....12.00
51 F 18.00
56 F 18.00
77 VF/NM....28.00
89 VF 24.00

WILD ANIMALS (PC)
1 NM 6.00

WILD BILL ELLIOT
15 VF 30.00

WILD BILL ELLIOTT
472 (FC) VF+.35.00

WILD, WILD WEST
3 NM 100.00
4 NM- 90.00
6 VF/NM 70.00
6 F+ 28.00
7 VG/F 18.00

WILDCATS/ALIENS
1 NN 10.00

WILL-YUM
676 (FC) G/VG 4.00

WINDY & WILLY
2 VF 15.00
3 VG/F 5.00

WINGS COMICS
15 G- 45.00
18 VG+ 95.00
22 G/VG 60.00
24 VG+ 65.00
30 VG 75.00
37 VG 65.00
39 G 33.00
42 G+ 33.00
43 VG+ 60.00
45 G 25.00
46 VG 50.00
53 VG/F 60.00
54 VG/F 60.00
57 VG/F 60.00
62 VG 40.00
63 VG- 35.00
70 VG 40.00
70 VG/F 50.00
71 VG- 35.00
72 VG 40.00

WINNIE THE POOH
5 VF/NM 12.00
6 NM- 10.00
8 G/VG 3.00
9 VF/NM 9.00
10 VF/NM 9.00
11 VF 9.00
13 NM- 14.00
14 NM- 14.00
17 F+ 6.00
18 NM 20.00
19 NM 20.00
24 NM- 16.00
27 F/VF 8.00
28 VF- 10.00

WITCHBLADE
1 9.6 (CGC) 125.00
2 9.6 (CGC) 125.00

WITCHBLADE COLLECTED EDITIONS
1 NM 10.00

WITCHING HOUR
1 F/VF 65.00
1 F+ 44.00
3 VF/NM.....50.00
3 G+ 8.00
13 VF/NM 28.00
14 VF 26.00
20 VF+ 12.00
30 VF- 11.00
34 VG 4.00
44 F+ 8.00
45 G 5.00
69 F+ 5.00
75 F+ 5.00

WITCHING HOUR (ANNE RICE)
1 NM 6.00
2 NM 6.00
4 NM 6.00
5 NM 6.00

WITH THE MARINES
2 G 10.00

WITZEND
7 NM 35.00
10 VF/NM 20.00

WIZARD 1/2:
ARCANUM NM
.....10.00
ASH NM 8.00
ASTRO CITY NM
.....10.00
BUFFY/ANGEL NM
.....12.00
DARKNESS NM
.....10.00
DAWN NM 12.00
DAWN (AS DEEP AS) NM 12.00
DREAMS OF DAWN NM 12.00
EARTH X NM 12.00
GEAR STATION NM
.....12.00
GEN 13 NM 25.00
GHOST RIDER NM
.....12.00
HEROES REBORN NM 14.00
LADY DEATH NM
.....12.00
LADY DEATH, THE CRUCIBLE NM
.....12.00
LADY RAWHIDE NM 8.00
MAGDELENA/ANGELUS NM 12.00
MAXX NM 12.00
MIDNIGHT NATION NM 12.00
RED STAR NM
.....12.00
RISING STARS NM
.....12.00
SAVAGE DRAGON NM 10.00
SHI NM 12.00
SILVER SURFER NM 12.00
TALES OF THE WITCHBLADE NM 10.00
TENTH NM....15.00
TOMB RAIDER NM
.....12.00
ULTIMATE SPIDER-MAN NM
.....15.00
UNDERTAKER NM
.....15.00
VAMPI NM 12.00
VENGEANCE OF VAMPIRELLA NM
.....8.00
WARLANDS NM
.....12.00
WOLVERINE NM
.....15.00
X-MEN NM 15.00

WIZARD MAGAZINE
1 VF 15.00

WOLFF & BYRD
1 NM- 5.00

WOLVERINE
1 9.2 (CGC) 65.00
1 NM 35.00
2 NM 16.00
3 NM 12.00
4 NM 12.00
5 NM 12.00
6 NM 9.00
9 NM 9.00
10 NM 30.00
11-NO NM
.....7.00
21-75 NM
.....5.00

WOLVERINE (MINI SERIES)
1 NM 40.00
1 (CGC) 9.6.225.00
2 NM- 30.00
2 (CGC) 9.6.175.00
3 NM- 30.00
3 (CGC) 9.6.175.00
4 NM- 30.00
4 (CGC) 9.2.. 80.00

WOMEN OUTLAWS
5 G 45.00

WONDER WOMAN
31 F+.....195.00
51 VG- 70.00
126 F- 36.00
127 VF+ 60.00
129 VG 18.00
130 FR 5.00
132 VG 14.00
147 VF 44.00
190 VG 6.00
192 VF 20.00
204 VG 4.00
205 VG/F 5.00
208 VF/NM 14.00
213 VF/NM 12.00
215 NM 16.00
217 NM 26.00
218 NM- 14.00
220 NM- 16.00
221 NM 12.00
222 VF/NM 7.00
223 VF/NM 8.00
224 NM 12.00
225 VF/NM 8.00
226 NM 12.00
227 VF/NM 8.00
228 NM 10.00
229 NM 12.00
231 NM 12.00
232 VF 7.00
233 NM 12.00
234 NM- 9.00
235-241 NM..12.00
242 NM- 7.00
243 NM 7.00
244 NM- 7.00
245 NM- 7.00
247 NM- 8.00
248 NM 12.00
249 NM 8.00
251-266 NM- ..7.00
267 NM 12.00
269 NM 7.00
270 NM- 6.00
271 NM 5.00
273 NM 4.00
274-328 NM 5.00

WONDER WOMAN SPECIAL (1992)
1 NM 4.00

WOODY WOODPECKER
21 VG 7.00
22 VG 7.00
23 VF 23.00
27 F- 8.00
28 F- 8.00
31 VG 6.00
32 VG 6.00
33 VG 6.00
40 VF 15.00
43 VF 15.00
49 VG 6.00
51 F+.....8.00
53 VG 4.00
68 VG 4.00
70 VG+.....5.00
95 VG 4.00
97 VF 10.00
103 VF 10.00
104 F- 4.00
107 VF 10.00
122 F/VF 5.00
127 F- 3.00
140 F+.....4.00
166 VF/NM.....6.00
170 F+.....3.00
196 NM 15.00

**WOODY

Covering comics

Still considering the greatest ones

Dear Captain ...

By **Andrew Smith**

The Great Cover Conversation continues! ***Mike Toth*** *of* ***Harrisburg, Pa.****, adds this:*

I rarely write letters on comics but I have to comment on the best comic-book cover. I've been reading and collecting comics for almost a half-century. During the Silver Age, I bought or read almost everything published. (It was easier then, but that's another discussion.) I think it's safe to say that I've seen my share of great covers. And those previously mentioned rank high on the list. But the best cover hasn't been released yet. I know because it is in this month's Westfield catalog for July '03. It is the cover to *Liberty Meadows Vol. 1: Eden*. (So it's a hardcover collection, minor detail.) I may be an old married man, but I know what's good!

The Captain *replies:*

I couldn't find that cover in *Worlds of Westfield*, Mike — but I *did* find it in *Previews*, and it's a dandy: a simple, clean, and attractive illo of the wholesome Brandy leaning against an apple tree, it's Norman Rockwell by way of Adam Hughes.

But, then again, Frank Cho seems congenitally incapable of drawing an unattractive woman. The cover of the concurrent *Liberty Meadows* monthly (which I *did* find in the Westfield catalogue), of a flustered Brandy being thrown from the back of an ill-tempered cow, finds equal approval in my eyes. And I'm an old married man, too!

Jack Gilreath *of* ***Bellevue, Neb.****, chimes in:*

I tried to hold it back, but I weakened. Here we go with The Greatest Comic Covers of All Time!

All of my comic-art discussions begin and end with Kirby. To support this, I offer covers like *Captain America* #7, *Boy Commandos* #1-2 and 6, *Adventure* #73 — you know, the classics. An appreciation of Kirby's poster-art covers of the war years should be required to pass Comics 101.

Here's a name I haven't read in this paper often enough: Creig Flessel. He did wondrous cover work for DC. My favorite is *New Adventure* #24, but most of his stuff was terrific.

In my opinion, which I'm kinda shy about sharing, E.C. never published a bad cover. My favorite E.C. cover is Kurtzman's *Two-Fisted Tales Annual* #1. Every Kurtzman war cover makes me think, and I cannot readily think of a higher compliment for an artist. Think about *Two-Fisted* #25, while you're at it. Keeping in the E.C. line, honorable mention goes to *Weird Fantasy* #13, *Vault of Horror* #37, *Weird Science* #10, and of course, *Weird Science-Fantasy* #29, which leads us to ...

Frazetta! He gets plenty of publicity, so I'll just submit *Famous Funnies* #214 as my favorite of his, since I rarely hear it singled out.

Here I'll take a moment to acknowledge greats like: Walt Kelly's *Fairy Tale Parade* and *Pogo* covers; Basil Wolverton's *Weird Tales of the Future*, and naturally, Carl Barks (virtually everything). Unfortunately, the specifics elude me, as of this writing, so your homework is to go find 'em and enjoy!

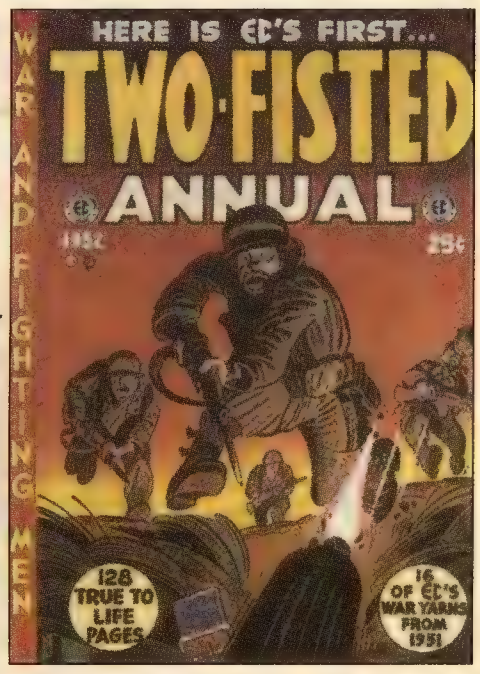
Super-hero covers have received a lot of attention in recent columns, but I'm a fanboy, so I get to play, too. (Wonder which artist I'll go with ...) Jack Kirby practically invented the dynamic-action genre so imitated in the super-hero field, and his cover work shows it. Highlights include *Thor* #127, *Thor* #129, and *Avengers* #3. The best of the best are those wonderful *Fantastic Four* covers. Eternal images like *FF* #'s 12, 45-46, 49, 59, and 73 (which sports the best drawing of Daredevil I've ever seen). For sheer compositional bang-for-the-buck, check out *FF* #77. For mood, #92.

All of the covers I've mentioned stand out to me, but, if I were to choose the single Greatest Cover of All Time, I'd have to go with *Fantastic Four Annual* #6. Isn't it funny how your favorite comic book ever seems to always have the best cover, too?

I've wasted enough of your time, so, until someone can explain to me why, whenever you see a group shot of The Justice League, The Flash is always four steps behind Batman, make mine ***CBG***!

The Captain *replies:*

Your last question is an easy one, Jack: The day The



Jack Gilreath's favorite covers include (left to right): ***New Adventure Comics*** *#24 by Creig Flessel,* ***Captain America Comics*** *#7 by Jack Kirby,* ***Famous Funnies*** *#214 by Frank Frazetta, and* ***Two-Fisted Tales Annual*** *#1 by Harvey Kurtzman.*

Fastest Man Alive makes more money for DC than The Dark Knight, I imagine he'll shoulder by Batman on those covers. If you want a funnybook reason, maybe Wally West naturally defers to a man who thinks before he acts.

As to your greatest covers choices, you'll get no argument from me on anything Kirby. The man virtually invented the visual language of super-hero comics, and you'd have a hard time finding a current artist who doesn't tip his hat to The King. The older I get and the longer my perspective, the more my appreciation grows.

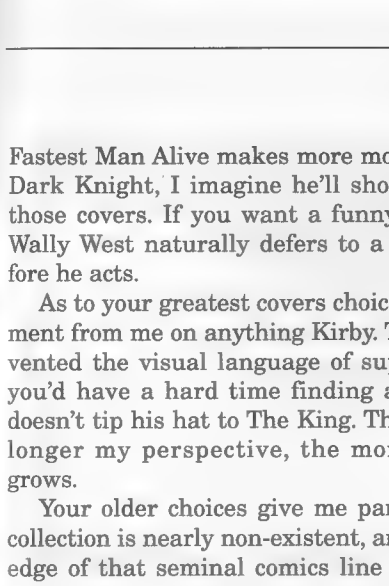
Your older choices give me pangs of envy. My E.C. collection is nearly non-existent, and most of my knowledge of that seminal comics line comes from reprints and cover reproductions. I'm sure E.C. published a mediocre cover here or there — no doubt, my reprints reflect the better ones — but I sure haven't seen a one I didn't drool over. Here it is 40 years later, and many of those covers have never been topped. I wonder if kids in the '50s knew how lucky they were?

Finally, it makes perfect sense that one's favorite comic book also has a terrific cover — that's part of the package that sets that issue apart in your mind, and also it was the first thing you saw. You wouldn't get as many warm fuzzies remembering a terrific story with a wretched cover, and it likely wouldn't be your favorite anyway.

Sorry for the Pop Psych 101. But fair's fair: You assigned me homework!

***Lane Hermanson** of **Dexter, Minn.**, flips our discussion to that of lousy covers:*

In the latest ***CBG***, you wrote of covers. Covers I don't like are the ones that don't show the title character.



Look at the latest *Aquaman*, #5 (left). Where is he? All we see is his hand. It seems as if he's being flushed.

Is this a trend? Look at the latest *Nightwing*, #79. All we see is his hand. It seems he slipped and fell off the cover. Actually, I think Nightwing made a wrong turn and walked onto the set of *Oz*.

A topic I would like to put forth to your readers is which comics are best enjoyed when read aloud. I don't make it a practice to read comics aloud, but some writers scream to be heard. A current title is Jim Starlin's *The End*. Starlin's writing heard aloud is humorous and dramatic. Characters' soliloquies are great fun, bringing a variety of drama, angst, and solace.

On the other hand, Bob Burden is fun to read aloud because of simple but odd phrasing.

Many authors have public readings of their books. Would comics authors be willing to do that at conventions? It might be fun. They could have a cast of actors read or perform scenes from their comic books.

I greatly enjoy your column. The variety of topics and the thought you give to each is appreciated.

***The Captain** replies:*

Many writers do readings of their work at conventions already, Lane — ***CBG***'s own Peter David has mentioned his experiences doing so in his column.

Moreover, I think writers should be required by federal law to read their own work aloud to at least one other live human being before publication. There are number of authors who write in "comicbookese." This consists of dialogue that no human being on Earth would ever actually say, and for me it ruins the story.

Some earmarks of comicbookese in dialogue are 1) overblown exposition ("Electro-Boy seems more powerful than the last time I met him, when I defeated him with a rubber band, since rubber is a non-conductor, but perhaps he learned some tricks during his short-lived partnership with Mr. Science, that met defeat at the hands of The Raspberry Dynamo!"); 2) a speech pattern or single epithet ("Blue blazes!") shared by every character, regardless of age, gender, or nationality; and 3) characters telling other characters things they already know ("Hello, Aquaman! How are things in Atlantis, that undersea city in which you were once king, but from which you are currently exiled?").

"I think most comics readers hit on word balloons mostly and give a casual glance at the art."

There was one recent scene — I won't say which comic book, or who wrote it — that I read aloud to my wife until she fell on the floor in hysteria. It takes place in a hospital's emergency room, where the attending physician's reaction to multiple critical patients is five — five, count 'em, five — word balloons, explaining to the staffers what their jobs are (including a definition of triage, with which an E.R. staff could be presumed to be somewhat familiar with). Dr. Preposterous wraps up his long-winded monologue by reminding everybody to hurry.

Not only was this accidentally hilarious, but it stopped the story cold in what should have been a breathless scene. I really doubt anybody read this dialogue aloud in the editing process — if they had, I'd bet dollars to defibrillators that most of the superfluous dialogue would have been blue-lined.

*Hmmm. I seem to be in professorial mode today. I guess that means I should answer some questions. Here's one from **Brad Winter** of **Great Bend, Kan.**:*

I enjoyed the letter from David Allen of California on the subject of how long it takes to read a comic book. This topic hits home for me, because I've always felt somewhat inferior in reading times compared to most everyone else. Do I merely have more distractions in my house than everyone else? Or is everyone else speed reading or skimming?

Part of my problem I think is that I "read" more than the average person is reading. I usually read the word balloons and, since I've always been interested in art, I then take a short while to study and ogle the art.

I think most comics readers hit on word balloons mostly, and give a casual glance to the art. Am I right about this?

When I was a younger, I remember being jealous of my other friends, who could stand in the supermarket and read through a comic book in 10 minutes or so. Oh, how I would have loved to read all these issues for free at that age!

I do have to admit that I have actually accomplished this a time or two, but it's mostly been with comic books that are short or wordless. Now that I'm a little older and have some moral objections to reading comics without paying for them, I don't even think of trying this trick any more.

One question I have is this: How much do you think the comics companies lose to people reading comics in stores? I've known tons of people who have no moral qualms about hanging out at Borders or the supermarket and taking in a graphic novel or comic for free. Do companies worry about this stuff?

***The Captain** replies:*

I doubt the publishers worry much about in-store reading; they've made their money on non-returnable material at the distributor level. Now, the retailer might be concerned about this, since he's losing a potential sale. Still, I'd posit that the in-store reader probably wasn't going to buy that issue, anyway — if he really wanted it, he'd buy it. He's probably just checking out something he'd never take home in the first place.

I could be wrong about that and certainly in my youth I became familiar with that famous phrase, "Hey, kid! This ain't no liberry!"

***Perry Parsons** has a more objective question:*

I truly enjoy your ***CBG*** column each week. And, as you seem to have the answers to most of the questions that readers send you, I was hoping you could help me out. I recently purchased a paperback at a used bookstore. The title of the book is *The Bite of the Monsters*. The author is Dennis O'Neil. What I'm wondering is whether this is "our" Dennis O'Neil or someone else with the same name? The book was published by Belmont in 1971 and is science fiction. Also, if this is comics' Dennis O'Neil, any idea if he has written any other novels?

Again, thanks for the column each week, and I appreciate any info you may have.

***The Captain** replies:*

I remember seeing Denny O'Neil's name show up in the '70s at the bookstore on the occasional novel or short-story collection. And he's got a couple of prose efforts out now that I recommend, namely *Justice League of America: Green Lantern: Hero's Quest* and the excellent *DC Comics Guide to Writing Comics* (both available at *www.amazon.com*).

But to make sure that *Monsters* was one of his efforts, I went right to the source: O'Neil himself, on his website (*www.oneilobserver.com*). Denny wrote:

"Well. I guess I can't dodge this. ... Yeah, I wrote that book. Consider it a youthful indiscretion, though some people whose opinions I respect claim to like it."

O'Neil's modesty aside, I'm adding it to my list of out-of-print books I hope to find. ✦

*Andrew Smith writes the Captain Comics syndicated newspaper column. He can be reached at **capncomics@aol.com** or on his message board **www.eboards4all.com/07422**. Please include a city and state of address.*

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1 FN+ 11.00
1 FN 10.00
TALES OF GHOST CASTLE (DC, 1975)
1 NM 9.4 (4 available).... 27.00
1 NM 9.2 (3 available).... 24.00
1 VF..... 16.00
TALES OF SUSPENSE
47 G 24.00
48 FN+ 99.00
54 VG- 13.00
56 G- 7.00
58 G/VG .. 42.00
58 G/G+.... 30.00
66 VG- 23.00
68 VG+ 11.00
70 FN- 13.00
74 FN- 13.00
74 VG/FN.. 11.00
74 VG 8.00
87 VG 8.00
88 FN 15.00
89 VG/FN.. 11.00
90 VF- 29.00
91 VF..... 34.00
92 VF- 29.00
92 VG+ 10.00
93 VF- 29.00
94 FN+ 17.00
94 G/VG 6.00
95 FN/VF.. 21.00
95 VG/FN.. 9.50
95 VG+ 8.00
96 VF..... 34.00
96 VF- 34.00
97 FN/VF.. 21.00
98 FN 15.00
99 VF- 29.00
TALES OF THE UNEXPECTED
78 VF..... 53.00
86 VG 10.00
94 FN/VF.. 16.00
97 VF..... 23.00
98 VF..... 23.00
99 VF+.... 27.00
100 VF.... 28.00
100 VG- 6.00
103 FN 9.00
TALES TO ASTONISH
55 G- 9.00
58 FR/G.... 7.00
70 VG 16.00
70 G/VG .. 12.00
74 FN/VF.. 19.00
74 VG 10.00
75 FN/VF.. 19.00
75 VG+ 11.00
76 FN/VF.. 19.00
76 VG+ 11.00
76 VG 9.00
77 VG/FN.. 9.50
78 G/VG 6.00
79 FN 13.00
79 VG/FN.. 12.00
79 VG 8.00
80 VG 10.00
80 VG- 8.00
81 VF..... 28.00
81 FN/FN+. 15.00
81 VG 8.00
82 VG/FN.. 14.00
83 FN- 12.00
83 VG/FN.. 12.00
83 VG- 6.50
84 FN 13.00
84 VG/FN.. 12.00
84 VG+ 9.00
84 VG 8.00
86 FN+ 14.00
86 FN 13.00
86 VG/FN.. 12.00
86 VG+ 11.00
87 FN 15.00
87 FN- 11.00
87 VG+ 9.00
87 VG 9.00
88 VF..... 32.00
88 FN 13.00
88 VG/FN.. 12.00
89 VF..... 28.00
89 FN- 13.00
89 VG/FN.. 10.00
90 VF- 27.00
90 FN- 13.00
90 VG 8.00
91 VF- 28.00
91 FN/VF.. 19.00
91 FN+ 17.00
91 VG/FN.. 9.50
92 VG/FN.. 12.00
92 VG 10.00
92 G/VG 7.00
93 FN 21.00
94 VF- 27.00
94 FN/VF.. 21.00
94 VG+ 8.50
95 VF- 27.00
95 FN 14.00
95 VG/FN.. 12.00
95 VG+ 9.00
96 VF- 27.00
96 FN+ 14.00
96 VG+ 9.00
97 VF..... 32.00
97 VF- 27.00
98 VF..... 32.00
98 VF- 27.00
99 VF- 27.00
99 VG+ 9.00
100 FN/VF. 26.00
100 VG+ 11.00
100 VG 10.00
100 VG- 8.00
TARZAN
21 FR 7.00
30 VG+ 28.00
36 VG 17.00
38 FN- 24.00
44 VG 12.00
45 FN 19.00
53 VG+ 15.00
62 VF- (white pages) .. 27.00
63 VF..... 23.00
64 VF/NM .. 31.00
64 FN+ 14.00
66 VF..... 22.00
71 VF..... 21.00
71 FR+ 2.50
89 VF..... 22.00
116 VF+... 23.00
130 FN 8.50
(Gold Key)
132 VF+... 29.00
141 FN/VF. 13.00
143 VG/FN.. 6.50
145 VF..... 17.00
147 FN/VF. 13.00
149 VG/FN.. 6.50
150 VG+ 6.00
151 VG+ 6.00
153 VG/FN.. 6.50
156 VG/FN.. 6.00
157 FN+ 9.00
157 FN- 7.00
158 VG/FN.. 6.00
159 FN+ 9.00
160 VF- 13.00
160 VG 6.00
162 VF+ (Photo cover).... 23.00
163 FN/VF. 12.00
164 FN+ 9.00
166 VF..... 15.00
166 VF- 14.00
166 FN 7.50
167 FN/VF. 12.00
170 FN+ 9.00
171 FN 9.00
172 VF- 9.00
173 FN/VF.. 8.00
174 FN- 6.50
175 FN+ 8.00
176 FN/VF. 10.00
178 VF..... 13.00
178 FN 7.00
180 VF+.... 15.00
180 FN/VF. 10.00
183 VF/NM 16.00
191 FN/VF. 10.00
194 FN 7.00
195 FN+ 8.00
196 FN- 6.50
197 VF- 9.00
197 FN- 6.50
198 VF..... 9.00
205 FN 7.00
(DC)
207 VF/NM (4 available) 25.00
207 VF++.. 22.00
207 VF+ (4 available).... 20.00
207 VF- (3 available).... 16.00
208 NM- 18.00
208 VF/NM (4 available) 14.00
208 VF+.... 12.00
208 VF+.... 12.00
209 VF/NM (4 available) 14.00
209 VF+ (4 available).... 12.00
210 - 229 VF+ or better $8.00 each (multiples available) (NO DISCOUNT) (230 - 235 are all 100 page editions)
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230 VG/FN.. 8.00
230 VG+ 7.00
231 VF..... 18.00
232 VF..... 15.00
233 FN/VF. 13.00
233 FN- 9.00
234 VG+ 7.00
234 VG+ 7.00
236 NM- 11.00
236 VF..... 6.00
237 VF/NM .. 8.00
238 VF- 12.00
239 - 251 VF+ $6 ea (3 of each available) (NO DISCOUNT)
TARZAN FAMILY
60 VF..... 9.00
60 FN/VF.... 6.00
61 VF+..... 10.00
62 VF/NM (5 available).... 10.00
62 VF..... 9.00
62 VF- 7.00
63 VF/NM .. 9.00
63 VF+..... 8.00
TEENAGE HOTRODDERS (Charlton,1966)
20 VF+.... 19.00
20 VF- 13.00
21 VF..... 16.00
21 VF- 13.00
24 VF+.... 19.00
24 VF..... 16.00
TEEN-AGE LOVE (Charlton, 1965)
44 VF (5 available) 10.00
48 VF+ (3 available).... 12.00
49 VF (5 available) 10.00
50 VF (3 available) 10.00
51 VF (5 available) 10.00
52 VF+ (5 available).... 12.00
53 VF+ (4 available).... 12.00
54 VF (4 available) 10.00
55 VF+ (5 available).... 12.00
56 VF+ (5 available).... 12.00
57 VF+ (4 available).... 12.00
58 VF+ (5 available).... 12.00
59 VF+ (5 available).... 12.00
94 (1973) VF 9.00
TEEN CONFESSIONS (Charlton, 1961)
11 VF+ (British) (5 available) 9.00
16 VG+ 7.00
26 VF/NM . 25.00
26 VF+ (5 available).... 18.00
38 VF..... 12.00
38 FN+ (3 available) .... Call
39 VF..... 12.00
40 VF+.... 12.00
40 FN/VF (5 available).... 12.00
41 VF+ (4 available).... 12.00
41 FN/VF.. 7.00
42 VF (5 available) 10.00
43 VF+.... 12.00
43 VF (5 available) 10.00
43 VF- 9.00
44 VF+.... 12.00
44 VF (4 available) 10.00
45 VF+ (5 available).... 10.00
45 VF- .....
46 VF/NM . 17.00
46 VF (3 available) 10.00
47 VF+ (5 available).... 12.00
48 VF+ (5 available).... 12.00
49 VF..... 10.00
50 VF (4 available) 10.00
51 VF+ (5 available).... 10.00
80 VF/NM .. 10.00
TEEN TITANS
3 VF..... 33.00
11 VF+.... 27.00
11 G/VG 6.00
15 VF- 27.00
18 VF..... 29.00
19 VF..... 32.00
19 VF- 32.00
21 VF+.... 42.00
21 FN+.... 42.00
21 FN/VF.. 21.00
22 VF- 32.00
27 VF/NM . 29.00
30 VF/NM . 29.00
31 VF+.... 24.00
33 VF/NM . 20.00
33 VF- 9.00
(35 - 39 are all 52 page editions)
37 VF+.... 19.00
37 VF- 19.00
38 FN/VF.. 10.00
39 VF/NM . 22.00
39 FN+ 6.00
40 VF/NM . 19.00
40 VF+.... 17.00
41 VF..... 13.00
42 NM 9.4 . 27.00
43 NM 9.4 . 27.00
43 VF/NM . 18.00
44 NM 9.4 . 20.00
44 VF+.... 10.00
45 NM+ 9.6 .... 32.00
45 VF/NM . 12.00
46 NM 9.4 . 26.00
47 NM 9.4 . 20.00
48 NM 9.4 . 26.00
48 VF/NM . 12.00
50 NM- 9.2. 22.00
52 NM 9.4 . 20.00
TERRY & the PIRATES (Harvey)
7 G/VG 18.00
11 FN- 26.00
13 VG/FN.. 23.00
14 VG+ 22.00
15 FN+ 29.00
18 VG- 15.00
19 VG+ 22.00
20 VG 20.00
24 VG 18.00
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21 G+ 17.00
46 G 14.00
47 VG 15.00
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THE TEXAN
12 G+ 26.00
THAT WILKIN BOY
3 VF- 10.00
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1 FN 9.00
THOR
127 VG+ .. 15.00
128 FN- 19.00
129 FN- 19.00
130 VG/FN. 16.00
130 VG+ 14.00
131 G/VG 8.00
132 VG+ 12.00
134 VG+ 13.00
135 FN 18.00
136 VF- 36.00
136 FN+ 20.00
136 VG+ 13.00
137 FN+ 20.00
137 FN- 16.00
137 VG- 10.00
138 FN+ 20.00
138 FN+ 20.00
139 FN+ 20.00
140 VG/FN. 14.00
141 VF..... 38.00
141 FN/VF. 21.00
141 FN 15.00
142 VF- 32.00
142 FN 15.00
142 FN- 13.00
143 FN+ 17.00
143 FN+ 17.00
144 FN 15.00
144 FN- 13.00
145 FN- 13.00
146 VF+.... 43.00
146 VF- 31.00
146 G/VG 7.00
147 VF+.... 43.00
147 VG- 8.00
148 VF- 32.00
148 VF- 31.00
149 FN/VF. 21.00
150 VF- 31.00
150 VG 10.00
151 FN+ 13.00
151 FN- 10.00
152 VF..... 29.00
151 VG+ 9.00
152 G/VG 6.00
153 FN/VF. 18.00
153 FN 12.00
154 VF..... 29.00
154 VF- 24.00
155 VF..... 29.00
155 VF- 24.00
155 VG 8.00
156 VF++.. 37.00
156 FN/VF. 18.00
156 VG 8.00
157 FN- 10.00
158 FN/VF. 35.00
158 VG/FN. 19.00
159 FN 12.00
159 FN 12.00
159 VG/FN.. 9.00
160 VF- 24.00
160 VG 8.00
161 FN/VF. 15.00
161 VG/FN.. 8.00
162 FN/VF. 17.00
162 FN/VF. 17.00
163 VF- 19.00
163 FN/VF. 15.00
163 FN 10.00
164 FN+ 11.00
165 FN/VF. 26.00
165 FN- 16.00
166 VF..... 38.00
166 FN/VF. 22.00
167 VF+.... 27.00
167 VF- 19.00
167 VG 6.00
167 VG 6.00
169 VF+.... 37.00
171 VF..... 23.00
172 VF..... 23.00
172 FN/VF. 15.00
173 VF+.... 27.00
174 VF+.... 27.00
174 VF..... 23.00
175 VF/NM 31.00
176 VF..... 23.00
176 VG+ 6.00
177 FN 10.00
179 VF/NM . 31.00
180 VF+.... 30.00
180 VF+.... 32.00
181 FN/VF. 17.00
181 FN/VF. 17.00
182 FN/VF.. 9.00
183 VF/NM 20.00
183 VF/NM 20.00
184 VF..... 15.00
185 VF+.... 18.00
185 VF..... 15.00
186 FN/VF.. 9.00
186 FN 6.00
187 VF+.... 18.00
187 VF..... 15.00
188 VF/NM 20.00
189 VF- 13.00
190 VF/NM 20.00
193 VG- 9.00
209 VF+.... 8.00
210 VF- 6.00
213 VF+.... 8.00
215 VF..... 7.00
216 VF+.... 8.00
218 VF/NM . 9.00
219 VF/NM . 9.00
220 VF+.... 8.00
221 VF/NM . 9.00
221 VF..... 7.00
222 VF/NM . 9.00
224 VF/NM . 9.00
227 NM- 9.2 .... 10.00
233 VF/NM . 6.00
235 NM- 6.50
ANN. 2 FN . 18.00
ANN. 2 G+... 9.00
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1 VG- 75.00
(no glasses)
THUNDER AGENTS
10 VF- 28.00
10 VF- 28.00
12 VF- 19.00
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v.2 #53 VF (5 available-Herman's Hermits cover) 14.00
1 VG 6.00
3 VF+ (5 available) 13.00
4 VF+ (5 available) 13.00
30 FN- (David Cassidy full page portrait) 6.00
TIPPY TEEN
21 VF/NM (5 available) 20.00
TOMAHAWK
6 VG 66.00
7 G/VG 48.00
10 VG (white pages) .. 69.00
20 FR+ 14.00
24 G/VG .. 29.00
128 FN 7.50
128 VG/FN.. 6.00
129 FN 7.50
131 VF+ (Frazetta) 17.00
132 VF+.... 12.00
132 VF..... 10.00
132 FN/VF.. 8.00
133 VF- 9.00
133 FN+ 6.00
134 VF+.... 12.00
135 VF..... 10.00
135 FN/VF.. 8.00
(136 -140 are all 52 page)
137 VG/FN.. 6.00
139 VF/NM . 20.00
139 FN/VF. 11.00
139 FN+ 8.50
140 FN 7.00
TOM & JERRY
73 VG+ 11.00
79 VG 9.00
89 VF- 26.00
90 VF- 26.00
91 VF- 26.00
92 VF- 26.00
93 FN/VF.. 17.00
94 VF- 26.00
96 FN 12.00
97 FN/VF.. 17.00
98 FN+ 13.00
99 FN+ 13.00
100 VF.... 34.00
101 FN+ 13.00
102 VG/FN.. 9.00
103 FN 12.00
105 VF..... 27.00
106 VG+ 8.00
108 VF..... 27.00
111 VF- 23.00
112 VG/FN.. 9.00
114 FN+ 13.00
115 FN 12.00
115 VG/FN.. 7.00
116 VF- 23.00
116 VG/FN.. 7.00
120 VG+ 6.50
121 FN/VF. 16.00
122 FN 11.00
122 FN- 10.00
123 FN 9.00
124 VG/FN.. 7.00
126 VF..... 25.00
126 FN- 8.00
127 FN/VF. 16.00
127 FN/VF. 16.00
128 VF..... 25.00
129 VG/FN.. 7.00
130 VF..... 25.00
130 FN/VF. 13.00
132 VF- 21.00
132 FN 9.00
133 VF..... 25.00
134 FN+ 13.00
136 FN- 8.00
137 VF..... 25.00
138 FN/VF. 16.00
139 VF- 21.00
140 VF..... 25.00
141 FN+ 9.00
142 FN+ 9.00
143 FN+ 9.00
145 FN/VF. 14.00
145 FN/VF. 14.00
146 VF- 20.00
146 FN 8.00
147 FN 8.00
149 FN+ 11.00
150 FN+ 9.00
151 FN+ 9.00
153 VG/FN.. 6.00
157 FN+ 11.00
177 FN/VF. 13.00
184 FN- 8.00
185 FN 9.00
190 VF- 17.00
191 VF- 17.00
191 VG 6.00
193 VG/FN.. 7.00
198 FN/VF. 13.00
199 VF..... 20.00
210 VF+.... 21.00
214 (Giant) VG+ 11.00
(Dell/Gold Key File Copies!)
144 NM- 26.00
146 VF/NM 23.00
150 NM- 26.00
202 VF/NM . 17.00
203 NM- 20.00
204 VF/NM 17.00
205 NM- 20.00
222 FN/VF.. 9.00
TOMB OF DRACULA
6 VG+ 6.00
8 VF- 15.00
12 VF- 13.00
15 FN 6.00
19 VF+.... 14.00
19 FN+.... 6.00
20 VF..... 15.00
21 VF..... 11.00
24 VF/NM . 13.00
24 VF- 9.00
25 FN+.... 7.00
25 FN 6.00
26 VF- 10.00
26 VF- 9.00
27 VF/NM . 13.00
27 VF/NM . 13.00
28 FN+.... 6.00
28 FN+.... 6.00
30 VF/NM . 13.00
30 VF+.... 12.00
30 VF..... 10.00
31 VF..... 10.00
33 FN+.... 6.00
35 FN+.... 6.00
42 VF/NM . 9.00
42 VF+.... 8.00
45 VF- 6.00
47 VF+.... 7.00
48 VF/NM . 8.00
51 NM- 9.00
52 VF/NM . 9.00
53 VF/NM . 9.00
55 VF..... 7.00
57 VF..... 7.00
58 VF..... 7.00
59 VF- 6.00
65 VF+.... 8.00
66 VF/NM . 9.00
67 NM 9.4 . 11.00
69 VF/NM . 9.00
70 (Giant) NM- 13.00
70 VF/NM . 13.00
70 VF..... 11.00
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2 VF+..... 25.00
2 VF..... 21.00
2 VF- 18.00
3 VF+.... 25.00
3 VF- 18.00
3 FN+ 10.00
3 FN 9.00
4 VF- 13.00
4 FN/VF.. 10.00
5 VF- 14.00
5 FN+ 8.00
6 VF+.... 18.00
7 VG+ 6.00
8 FN- 8.00
9 VF+.... 27.00
9 FN- 9.00
Special 1 FN-8.00
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2 NM 10.00
2 VF+.... 8.00
3 VF/NM .. 9.00
5 VF/NM .. 9.00
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v.13 #5 VG- . 6.50
v.14 #1 G/VG 6.00
v.17 #4 VG- 18.00
v.17 #8 G/VG 21.00
v.17 #10 G/G+ 15.00
v.18 #5 VG+ 10.00
v.19 #1 VG+ 10.00
v.19 #3 G/VG 6.00
v.19 #5 VG- . 7.00
v.19 #6 FN+ 15.00
v.19 #7 FN- 12.00
v.19 #8 VG/FN 11.00
v.19 #9 FN- 12.00
TRIGGER TWINS (DC, 1973)
1 VF..... 14.00
1 VF- 12.00
1 FN 7.00
TRUE ANIMAL PICTURE STORIES
2 FN 27.00
TRUE CRIME
Vol. 2 #1 FN 250.00
(Used in SOTI)
TRUE SPORT PICTURE STORIES
v.3 #1 VG- . 23.00
v.4 #10 VG . 25.00
TRUE STORIES OF ROMANCE
1 (1949) VG 20.00
TRUE 3-D (Harvey, 1953)
1 VF..... 30.00
(glasses tight)
TUROK
6 FN- 36.00
7 VG- 23.00
28 VG- 10.00
58 VF/NM (Flying Saucer cover) 35.00
59 VF- 17.00
65 VF+.... 19.00
73 FN 6.00
76 FN 6.00
78 FN+ 7.00
80 VF+.... 19.00
108 VF- 12.00
119 (Whitman) NM (5 available) 15.00
TWEETY & SYLVESTER (Dell, 1954)
9 VG+ 6.00
10 VG+ 6.00
11 VG/FN.. 6.50
12 VG+ 6.00
14 FN+ 10.00
15 FN/VF.. 13.00
16 VG/FN.. 6.50
(Gold Key, 1966)
4 NM- 19.00
(File copy)
TWILIGHT ZONE (Dell/ Gold Key) Four Color
1173 VG- .. 33.00
1173 VG- .. 33.00
1288 FN+.. 37.00
01-860-207 VG 12.00
12-860-210 VG/FN .. 16.00
(Gold Key)
8 VF..... 28.00
9 VG/FN.... 9.00
15 FN 12.00
17 VF/NM . 26.00
19 VF/NM . 26.00
20 VF- 16.00
22 NM- 9.2. 23.00
23 VF+.... 18.00
24 VF/NM . 20.00
25 VF++.. 19.00
25 VF+.... 18.00
25 VF..... 15.00
26 VF+.... 18.00
27 VF..... 14.00
28 NM- 9.2. 19.00
29 NM- 9.2. 19.00
39 VF/NM . 11.00
45 NM- 9.2. 13.00
55 NM- 9.2. 11.00
TWO- GUN KID (Atlas)
30 FR+ 10.00
75 VG 8.00
79 VF..... 17.00
79 VF- 14.00
(3 available)
79 FN/VF.. 10.00
80 VF..... 12.00
86 NM- 9.2. 28.00
86 VF/NM . 24.00
86 VF+.... 20.00
86 VF..... 17.00
86 FN+.... 9.00
90 VG+.... 6.00
92 VF+.... 13.00
93 VF+.... 13.00
93 VF..... 11.00
93 FN+.... 7.00
93 FN+.... 7.00
93 FN 6.00
94 FN+.... 7.00
116 NM- 9.2 .... 13.00
116 VF+... 10.00
116 FN/VF.. 7.00
127 VF+.... 8.00
127 VF+.... 8.00
127 VF..... 7.00
128 VF..... 7.00
UFO & OUTER SPACE (Whitman)
19 NM 9.4 (4 available) 10.00
19 NM- 9.2 (4 available) . 8.00
UNCLE SCROOGE
7 VG- 29.00
8 VG+ 32.00
8 G/VG 18.00
11 VG 27.00
11 G- 9.00
12 VG/FN.. 31.00
12 FR+.... 7.00
15 VG- 22.00
15 G+ 16.00
15 FR+.... 8.00
16 VG 27.00
16 G 14.00
19 VG- 22.00
22 FN- 29.00
23 FN- 29.00
23 VG/FN.. 24.00
23 VG 18.00
24 G+ 11.00
24 G 9.00
25 VG+ 22.00
25 G 9.00
26 VG 18.00
29 G/VG .. 15.00
32 VG 14.00
33 G/VG .. 12.00
35 VG+.... 17.00
59 G-/G 6.00
60 VG 12.00
61 G+ 6.00
65 VG- 10.00
74 G+ 6.00
77 VG+.... 9.00
132 VF+.. 18.00
142 NM/M . 30.00
(Reprints F.C #456)
(Whitman)
195 NM- .. 12.00
(Reprints Four Color 386 - 6 available) 13.00
(Gladstone)
213 NM ... 13.00
213 VF..... 8.00
215 NM+... 15.00
216 VF/NM 10.00
UNEXPECTED
113 VG+ 6.00
113 VG+ 6.00
116 VG+ 6.50
121 FN 6.00
122 FN 7.50
122 VG/FN.. 6.00
123 VF+.... 18.00
123 FN 7.50
123 FN 7.50
123 FN 7.50
124 VF/NM 21.00
124 VF..... 15.00
124 FN/VF.. 10.00
124 FN+.... 8.50
125 VF..... 12.00
125 FN/VF.. 10.00
125 FN- 6.50
125 FN- 6.50
(126 -136 are all 52 page)
126 FN- 6.50
128 VG/FN.. 6.00
129 FN 7.50
129 FN- 7.00
130 NM- 25.00
130 FN+.... 8.50
130 FN 7.50
133 VF+.... 18.00
133 VF- 13.00
134 NM- 25.00
134 VF- 13.00
134 FN+.... 8.50
134 FN- 6.50
134 VG/FN.. 6.00
135 NM- 25.00
135 VF- 13.00
135 VF+.... 13.00
135 FN+.... 8.50
135 FN- 6.50
136 VF+.... 19.00
136 VF..... 14.00
141 VG 8.00
148 VG 9.00
151 VG 7.00
154 VG 7.00
156 VG+ 10.00
158 VG 9.00
161 VG 7.00
162 VG+.... 8.00
162 VG 7.00
174 VG 6.00
194 VG 8.00
217 VG 8.00
220 VG+.... 8.00
223 VG+.... 8.00
224 VG 8.00
230 VG+.... 8.00
232 VG+.... 7.00
232 VG+.... 7.00
236 VG/FN.. 8.00
237 G/VG 6.00
250 FN- 10.00
254 VG+.... 6.00
267 VG 7.00
300 VG+.... 6.00
322 VF- 10.00
363 VF- 10.00
396 FN/VF.. 8.00
399 VF..... 11.00
406 FN+.... 6.00
407 FN+.... 6.00
408 FN/VF.. 7.00
409 VF- 9.00
410 VF- 9.00
412 FN/VF.. 7.00
413 FN/VF.. 7.00
416 FN 6.00
422 FN+.... 6.00
423 VF- 9.00
424 FN/VF.. 7.00
426 FN/VF.. 7.00
429 FN+.... 6.00
430 VF- 9.00
431 VF..... 10.00
432 NM 9.4 10.00
443 VF- 6.00
440 VF..... 6.00
447 (248 pg) VF 6.00
452 VF..... 6.00
456 VF..... 6.00
458 VF+.... 7.00
462 VF+.... 7.00
463 VF..... 6.00
465 VF+.... 7.00
467 VF+.... 7.00
468 VF..... 6.00
469 VF..... 6.00
470 VF+.... 7.00
487 VF+.... 10.00
488 VF+.... 10.00
492 VF+.... 10.00
493 FN/VF.. 7.00
494 VF/NM 12.00
499 VF..... 9.00
501 VF+.... 11.00
502 VF..... 10.00
503 VF+.... 11.00
504 VF+.... 11.00
505 VF+.... 11.00
WANKE JUNGLE BOY (Fiction House, 1942)
6 VG- 29.00
10 G/VG .. 26.00
WANTED (1972)
1 VF+..... 23.00
1 VF..... 19.00
3 FN/VF.... 8.00
4 FN+ 7.00
4 FN 6.00
5 VF/NM .. 16.00
5 FN+ 7.00
6 FN/VF.... 8.00
6 FN+ 7.00
7 VF/NM .. 16.00
7 VF+..... 14.00
8 FN/VF.... 8.00
8 FN+ 7.00
9 VF+..... 13.00
WAR IS HELL (Marvel, 1974)
1 FN 7.00
2 VF+..... 10.00
7 VF 8.00
9 VF+..... 27.00
9 FN/VF.. 14.00
9 FN+ 10.00
9 FN 9.00
15 VF..... 13.00
WARLOCK (Marvel, 1975)
4 VF+..... 12.00
6 VF- 9.00
7 VF..... 11.00
8 VF+..... 12.00
9 VF/NM .. 14.00
9 VF..... 10.00
10 VF..... 13.00
136 VF+... 19.00
WEIRD WORLDS
1 VF/NM .. 15.00
2 VF/NM .. 11.00
2 VF+..... 9.00
3 VF/NM .. 11.00
3 VF+..... 9.00
4 NM 14.00
4 VF/NM .. 11.00
5 NM+.... 14.00
5 VF+..... 7.00
6 NM- 10.00
6 VF/NM .. 8.00
6 VF+..... 7.00
7 VF/NM .. 8.00
7 VF+..... 7.00
8 VF/NM .. 8.00
8 VF+..... 7.00
9 VF/NM .. 7.00
9 VF+..... 6.00
10 VF/NM .. 7.00
10 VF+.... 6.00
Special! - Set of 1-10 avg. VF $49.00 (3 available)
WELCOME BACK KOTTER (DC, 1976)
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1 VF..... 12.00
1 VF- 10.00
1 FN/VF.... 8.00
2 VF 8.00
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9 FN 12.00
9 VG 8.00
10 VG 8.00
30 VG 6.00
31 FN- 6.00
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2 FN/VF... 17.00
3 VF+..... 20.00
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11 VF/NM . 13.00
11 VF- 7.00
11 FN 6.00
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14 VF..... 8.00
14 FN+.... 6.00
15 FN+.... 6.00
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19 VF..... 9.00
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21 VF+..... 7.00
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22 VF+..... 7.00
23 VF/NM .. 8.00
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28 VF+..... 7.00
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30 NM- 9.2. 10.00
31 NM 9.4 . 12.00
31 VF+..... 7.00
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35 NM- 9.00
35 VF/NM .. 8.00
36 NM- 9.00
36 VF/NM .. 8.00
37 FN+.... 6.00
40 VF..... 6.00
41 NM- 9.2.. 9.00
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WESTERN COMICS
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58 G/VG .. 17.00
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6 VF+..... 15.00
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79 VF- 9.00
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5 VF..... 38.00
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7 FN- 10.00
7 VG/FN.... 9.00
10 VG 6.00
11 VF+..... 19.00
11 FN+.... 8.50
12 VF..... 14.00
13 VF+..... 23.00
(Neal Adams art)
13 FN/VF.. 13.00
15 FN+.... 6.00
(16-21 are all 52 page)
16 FN 7.00
20 VF/NM . 20.00
20 VF..... 14.00
21 VG 6.00
22 VF..... 8.00
30 VF+.... 10.00
36 VF..... 9.00
36 FN/VF.. 7.00
39 VF..... 11.00
39 FN/VF.. 6.00
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56 VF..... 7.00
57 VF+

7-3 =16

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#21 (vg+) water stain, rest. $575.00
#34 (fn/vf) ..$600.00
#43 (gd/vg) $250.00
#52 (vg+)....$325.00
#53 (fr).....$150.00
#94 (fn-).....$260.00
#97 (fn+) center-folds loose at bottom staple $225.00
#112 (vg+)..$150.00
#115 (vg+)....$75.00
#135 (fn-)...$120.00
#137 (vg+)..$110.00
#146 (vf-) ...$300.00
#152 (gd) spine repair.....$55.00
#168 (fn-)...$120.00
#174 (gd/vg) $60.00
#182 (fn-)...$110.00
#184 (gd) miscut, tape on cvr .$35.00
#185 (fn/vf) $205.00
#187 (vg-) $70.00
#188 (vg).....$70.00

ADVENTURE
#56 (fn/vf) rest. $450.00
#66 (fn+) rest. $450.00
#95 (vf-).....$400.00
#96 (fn/vf) ..$400.00
#98 (vg/fn) .$250.00
#99 (fn/vf) writing on cvr.....$350.00
#115 (fr/gd)..$60.00
#154 (gd+) ...$45.00
#159 (pr).....$25.00
#196 (vg).....$60.00
#199 (vg+)....$70.00
#204 (gd/vg) $45.00
#205 (fn+) ..$150.00
#207 (vg).....$60.00
#208 (fn/vf) $150.00

ALL AMERICAN
#54 (CGC apparent NM- 9.2) cvr cleaned & pressed $700.00

ALL FLASH
#17 (fn-).....$225.00
#20 (fn-).....$225.00
#24 (fn).....$225.00
#25 (vg).....$150.00

ALL STAR
#26 (vg).....$265.00
#28 (vg/fn) .$350.00
#30 (vg-) $225.00
#31 (gd-) tape on spine.....$100.00
#36 (gd) $400.00
#54 (fn-).....$280.00

BATMAN
#5 (gd-) minor rest $600.00
#6 (CGC apparent FN/VF 7) Restored $1,100.00
#6 (gd/vg) ..$700.00
#19 (fr).....$180.00
#24 (vg-) $210.00
#25 (fn-).....$650.00
#25 (gd+) ...$220.00
#25 (fr/gd) missing centerfold ...$70.00
#26 (vg/fn) .$380.00
#27 (vg+)....$450.00
#28 (vg+)....$325.00
#29 (vg/fn) .$280.00
#31 (gd) $150.00
#32 (vg+)....$300.00
#32 (gd/vg) $150.00
#32 (vg) restoration $145.00
#32 (gd/vg) $125.00
#33 (vg) loose centerfold.....$240.00
#33 (vg-) $190.00
#33 (vg-) $175.00
#33 (gd) $145.00
#34 (vg/fn) .$550.00
#34 (gd/vg) $175.00
#35 (fr/gd) tape on spine.....$100.00
#36 (vg) writing on cvr $110.00
#37 (vg-) $325.00
#38 (vg+)....$350.00
#38 (vg).....$220.00
#39 (vg+)....$300.00
#40 (vg).....$300.00
#40 (vg) tear on back cvr....$300.00
#41 (gd-) center tear thru book $90.00
#48 (vg) Canadian copy $150.00
#48 (gd/vg)) Canadian copy $90.00
#48 (fr).....$60.00
#51 (gd/vg) $100.00
#53 (gd+) $95.00
#54 (vg).....$150.00
#59 (gd+) ...$125.00
#60 (gd) $75.00
#61 (vg-) $150.00
#61 (fr).....$50.00
#67 (vg) miscut $155.00
#70 (gd) $70.00
#70 (fr).....$40.00
#71 (vg+).....$90.00
#72 (fr/gd)....$55.00
#72 (fr).....$45.00
#75 (vg+)....$185.00
#75 (fr).....$40.00
#77 (vg+)....$130.00
#77 (gd+) $70.00
#77 (gd+) $70.00
#79 (vg+)....$135.00
#79 (gd) $75.00
#82 (gd) $70.00
#85 (vg/fn) .$140.00
#85 (vg+)....$125.00
#86 (vg+)....$125.00
#87 (vg+)....$160.00
#89 (gd/vg) ..$85.00

BOY COMMANDOS
#5 (gd/vg) ..$120.00
#5 (gd+) $100.00
#6 (vg/fn)....$175.00
#18 (gd) $27.00

COMIC CAVALCADE
#1 (vg/fn) $2,700.00
#2 (vg/fn) ...$850.00
#3 (fn/vf) .$1,450.00
#3 (fr) missing last 2 pages.....$50.00
#4 (fn+) $800.00
#6 (fn/vf) $600.00
#7 (fn/vf) $750.00
#11 (vf-) $750.00
#23 (CGC fn/vf 7) off-white to white pages.....$450.00

DETECTIVE
#44 (vg).....$475.00
#46 (vf+) rest $525.00
#47 (vg).....$550.00
#57 (vg+)....$400.00
#65 (gd/vg) tape repair.....$350.00
#81 (fn) 2 staples added $230.00
#87 (fr) cvr & Batman story only $25.00
#105 (vg+)..$200.00
#109 (vg+)..$275.00
#110 (fn/vf) name on cover ...$175.00
#112 (vf+) ..$600.00
#114 (vg/fn) $275.00
#115 (fn-)...$300.00
#117 (vg+) 2 sm holes thru book $250.00
#119 (fn+) ..$155.00
#121 (fn/vf) name on cover ...$200.00
#123 (vg/fn) $200.00
#125 (fn-)...$225.00
#125 (gd-) loose cvr $70.00
#127 (vg/fn) $155.00
#127 (vg) loose cvr $90.00
#128 (vg)....$175.00
#130 (fn+) ..$400.00
#131 (gd/vg) $120.00
#138 (vg-) ..$165.00
#152 (fr/gd)..$50.00
#157 (gd/vg) $90.00
#160 (gd) $60.00
#161 (vg/fn) $165.00
#161 (vg/fn) $150.00
#166 (fn) $225.00
#166 (vf-) color touch $125.00
#167 (vg)....$115.00
#169 (gd/vg) $80.00
#175 (vg)....$110.00
#180 (gd/vg) $60.00
#185 (gd/vg) $50.00
#186 (gd/vg) $60.00
#188 (vg).....$85.00
#189 (vg/fn) $140.00
#191 (fr).....$35.00
#194 (vg/fn) $110.00
#194 (gd/vg) $50.00
#198 (vg/fn) $100.00
#198 (vg+)....$80.00
#200 (fn) $225.00
#201 (vg).....$75.00
#206 (vg)....$100.00
#208 (vg-) sm. Piece out of cvr $75.00
#210 (fn+) ..$150.00
#215 (gd) $50.00

FLASH
#25 (gd) $195.00

GREEN LANTERN
#4 (vg).....$900.00
#20 (vg/fn) .$350.00
#34 (gd+) water stain $125.00

MORE FUN
#103 (vg/fn) $400.00
#105 (vg+)..$325.00

REAL FACT
#5 (vf) minor restoration $675.00

REAL FACT COMICS
#1 (fn/vf) $250.00

SENSATION
#3 (gd/vg) ..$350.00
#46 (vg+)....$120.00
#65 (fn/vf) ..$150.00
#79 (gd) $40.00
#114 (vg/fn) .$90.00

STAR SPANGLED
#14 (gd/vg) $200.00
#42 (gd-).....$45.00
#49 (fn/vf) ..$275.00
#54 (vf) name written on cover $225.00
#65 (fn/vf) ..$775.00
#70 (vf).....$500.00
#70 (pr/fr) $50.00
#73 (fn+) $250.00
#89 (vg+)....$160.00
#99 (vg/fn) .$150.00
#117 (fn-)...$175.00
#122 (fn/vf) $200.00
#122 (vg/fn) $125.00
#124 (gd) $40.00
#126 (fn) $120.00

SUPERBOY
#1 (CGC VG 4.0) minor restoration $1,950.00

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#9 (gd+) $375.00
#16 (gd/vg) $325.00
#27 (vg+).....$250.00
#27 (vg).....$225.00
#28 (vg+)....$300.00
#28 (vg).....$240.00
#29 (vg).....$190.00
#34 (vg+)....$275.00
#35 (vg+)....$230.00
#36 (fn/vf) ..$400.00
#37 (vg).....$175.00
#43 (vg/fn) .$180.00
#45 (vg/fn) .$225.00
#46 (vg).....$160.00
#47 (fn+) $250.00
#49 (gd) piece out of bottom cover $75.00
#53 (vg) restored $300.00
#55 (vg).....$175.00
#55 (vg-) $150.00
#62 (gd-).....$75.00
#65 (vf+) ..$400.00
#65 (fn) $180.00
#66 (fn-).....$155.00
#72 (vg+)....$125.00
#72 (vg+) restapled $125.00
#73 (gd) $85.00
#74 (fn-) staples replaced....$170.00
#76 (CGC VF 8) off-white pages $1,500.00
#76 (fn-).....$600.00
#76 (fn-).....$475.00
#77 (vg/fn) tape on spine.....$110.00
#79 (vg/fn) .$145.00
#83 (fn-).....$225.00
#85 (vg/fn) .$115.00
#85 (vg).....$95.00
#86 (vg+).....$90.00
#86 (fr/gd)....$60.00
#88 (fn-).....$170.00
#89 (vg/fn) .$135.00
#89 (gd/vg) ..$75.00
#90 (vg+)....$140.00
#92 (vg).....$85.00
#92 (gd/vg) ..$70.00
#93 (fn-).....$140.00
#93 (vg/fn) ...$90.00
#94 (vg-) piece out of corner.....$75.00
#94 (gd) $50.00
#95 (vg/fn) .$140.00
#95 (vg).....$90.00

WORLD'S FINEST
#3 (vg/fn) ...$850.00
#5 (vg+).....$600.00
#5 (vg).....$420.00
#8 (vg/fn) ...$650.00
#13 (gd) $225.00
#18 (gd/vg) $265.00
#26 (vg/fn) .$210.00
#33 (vg).....$125.00
#72 (fn/vf) restored $120.00

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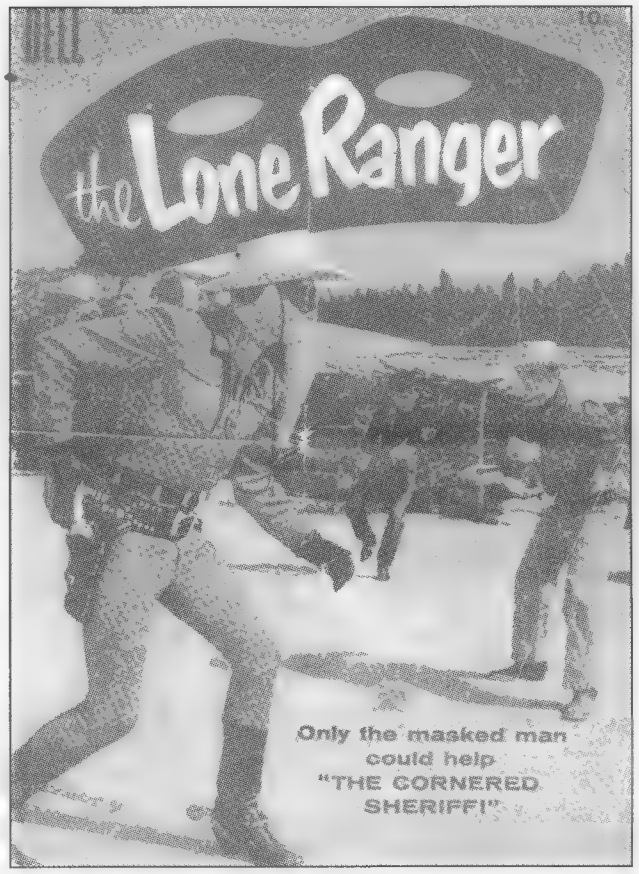
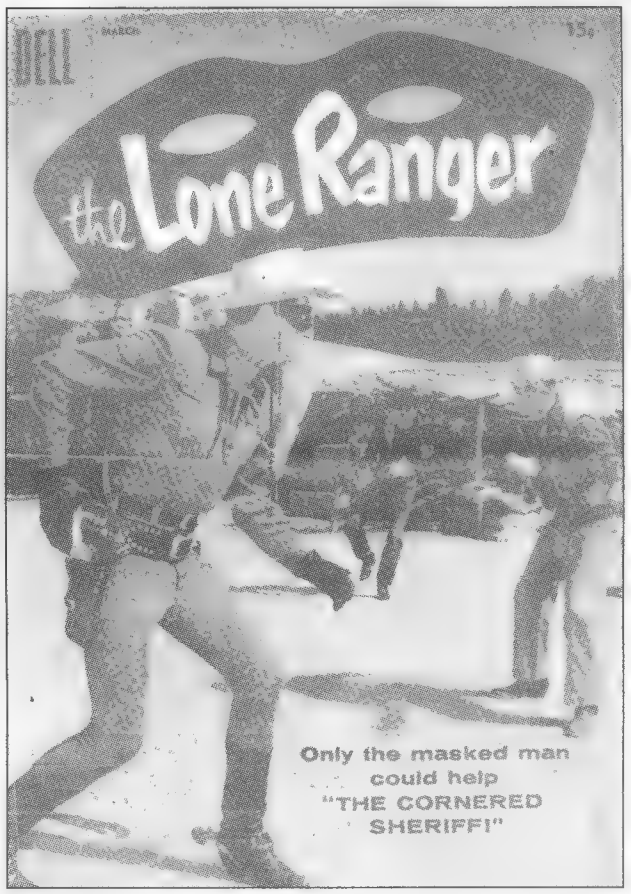
Recently, long-time ***CBG*** subscriber Steve Treiber of Brooklyn, N.Y., discovered two copies of *Lone Ranger* #117 (Mar 58) in his collection with one significant difference. One issue had the typical 10¢ cover price, while the other had a 15¢ cover. The indicias were identical, all interior advertising matched, and there were no clues to explain the price difference. The creases in the photos are from folds in the sent photocopies.

While Dell did experiment with price changes in the early 1960s, when many publishers were contemplating moving from 10¢ to 12¢ or 15¢, this appears to be the earliest example of a variant price cover to surface.

Anyone with more information or other comics from the same time period (1958) with price aberrations of this nature can send clean photocopies of both the cover and the indicia to: *Oh, So?,* c/o Comics Buyer's Guide, 700 E. State St., Iola, WI 54990 or e-mail information to: *ohso @krause.com*. Please note "Cover price aberration" in the subject line of your e-mail. ✦





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#191 fn+ 6.5 ..... $25.00
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#192 vf- 7.5 ..... $25.00
#193 fn/vf 7.0 ..... $25.00
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THE GUIDE

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Motor City Comic Con roars into Novi May 16-18

Michigan show continues to grow!

Show preview, Page 53

MOTOR CITY CONVENTIONS

The ways people are buying, selling, and trading classic comic books today!

CGC on eBay

Auctions closed between April 13-19, 2003
All met their reserve price.
Populations reported are as of Feb. 7

***Detective Comics* #33**
in CGC 4.5 (VG+)
Only copy in grade; there are 5 better, including 2 in 9.0
$8,995

***Captain America Comics* #58**
in CGC 9.4 (NM)
1 of 3 copies in grade; there are none better.
$3,400

***Avengers* #1**
in CGC 8.5 (VF+)
1 of 14 copies in grade; there are 15 better, including 1 in 9.6
$3,001

***X-Men* #94**
in CGC 9.4 (NM)
1 of 47 copies in grade; there are 9 better, all in 9.6
$2,424

***Showcase* #4**
in CGC 4.0 (VG)
1 of 4 copies in grade; there are 24 better, including 1 in 9.4
$2,400

***Sun Girl* #1**
in CGC 8.0 (VF)
Only copy in grade; there are none better
$1,705

***Daredevil* #7**
in CGC 9.2 (NM-)
1 of 7 copies in grade; there are 3 better, all in 9.4
$1,525

Profiles in History holds first comics auction

Long-time auction firm highlights original art

By **Nathan Melby**

The 17-year-old auction house Profiles in History will hold its first comic-book-related auction on May 17; it comprises more than 170 lots of original comic-book and comic-strip art. The auction house, started by Joseph Maddalena in 1985, has focused especially on historical autographs, signed photographs, and manuscripts. It holds a spot in the *Guinness Book of World Records* for paying the most ever for an autograph ($748,000 for a signed letter from Abraham Lincoln).

The May auction, which comics art dealer Tom Horvitz helped put together as a consultant, will contain more than 60 vintage covers and several complete Silver Age stories. In addition, direct from the estate of George Herriman, there will be an original 1922 *Krazy Kat* Sunday page. Other highlights will include: three Todd McFarlane Spider-Man covers (*Marvel Tales* #229, #231, and #234); Jim Lee paintings of The Punisher and Wolverine fighting ninjas for a Marvel poster; a complete *Captain America* #139 story; the second-earliest known *Daredevil* splash page (#3 by Joe Orlando); and Jim Lee "X-Men Wanted" poster art from *X-Men: X-Tinction Agenda*.

The auction will also feature two Dave Cockrum *X-Men* splash pages (#101 and #154) and a John Byrne and Terry Austin page (#121). *X-Men* artist Paul Smith will also be represented in several lots, including his first *X-Men* cover (#165).

Other artists whose work is being auctioned include John and Sal Buscema, Joe Quesada, Jack Kirby, Nick Cardy, Jim Lee, Gil Kane, Don Heck, Mike Mignola, Steve Lightle, George Pérez, Jim Starlin, Curt Swan, Herb Trimpe, and John Byrne.

The live auction will begin at noon on May 17, and live Internet bidding will be offered through *www.ebayliveauctions.com*. The auction will take place at Profiles in History, 110 N. Doheny Dr., Beverly Hills, Calif. Auction items will be on preview at Profiles in History by appointment. Catalogs and more information are available via (310) 859-7701 and *www.profilesinhistory.com*. ✦

Heritage sets Guinness record

Largest comics auction recorded in October

By **Nathan Melby**

Heritage Comics Auctions has set the world record for the largest auction of comic books, comic art, movie posters, and related memorabilia. Heritage announced April 21 that it had received word from the London headquarters of the *Guinness Book of World Records* that its October 13, 2002, sale had achieved that goal.

The auction, which included many comics from actor Nicolas Cage's collection, realized more than $5.2 million, breaking the previous record, which had been a little more than $5 million.

Heritage Director of Auctions John Petty said, "This is extremely exciting and deeply gratifying for everyone involved. To be recognized by an organization as venerable as Guinness is a real honor."

Earlier in the month, Heritage had announced it had joined Australian company GPAnalysis to provide comic-book sellers and buyers with market information for $6.95 a month.

According to Heritage, that service will provide comic-book traders with accurate, up-to-the-moment, market information online, based on actual auction sales of CGC-graded comics on such auction websites as eBay and Heritage. ✦

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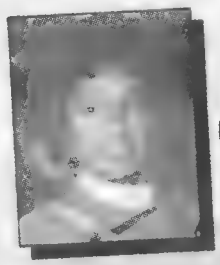

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EYE ON eBay

April 13-19, 2003 CGC auctions

by **Darryl Buchanan**

The number of CGC auctions picked up a little from last week. The market may be adjusting to the new *Overstreet Price Guide*, even though it was still not in many stores. For the CGC-graded market niche, there were no dramatic surprises in the *Guide*. The addition of another price column was a welcome addition, but it appears not to have had much impact on current prices for comics encased by the third-party grading service.

GOLDEN AGE: A rare, high-grade copy of *Captain America Comics* #58 was auctioned this week. The copy in 9.4 (NM) condition brought $3,400. High-grade copies of this series do not often appear often. In the last year, only five copies in the entire series have shown up in 9.0 or higher condition.

Another rarely seen issue, a *Detective Comics* #33 in 4.5 (VG+) condition, brought the high bid for the week. It went for $8,995.

SILVER AGE AND NEWER: An extremely rare high-grade copy of *Avengers* #1 in 8.5 (VF+) went for $3,001. There have only been two copies of this issue in higher grade auctioned in the last year.

A copy of *Showcase* #4 in 4.0 (VG) condition went for $2,400. This issue, featuring the debut of the Silver Age Flash, is widely heralded as marking the beginning of the Silver Age.

In an unusual auction, a 30¢ price variant of *Daredevil* #132 in 9.6 (NM+) brought a respectable $500. This type of price variant is popular with some collectors.

IN DEPTH: This week, we conducted a study of prices and conditions of CGC-graded comics auctions. The statistics are based on 93,606 auctions gathered from a year's worth of eBay auctions. The average high bid for an auction is $181.95. The median high bid is $46.66. The average CGC condition of a book is 8.8. The median condition is 9.4.

Volume increased slightly from last week. There were 1,701 auctions recorded receiving bids, versus 1,622 last week and 1,914 two weeks ago. Total bidding this week was $178,040 compared to $216,241 last week and $225,901 two weeks ago. This week, there were 22 auctions receiving bids of $1,000 or more, compared with 27 last week and 33 two weeks ago.

***Darryl Buchanan** can be reached at dbuchanan@ the comicsheet.com.*

Noteworthy CGC Closing Prices on eBay (All copies are unrestored)

Issue	Grade	Price
30 Days Of Night #1	9.4	$125
Action Comics #209	7.0	$105
Adventure Comics #431	9.6	$180
Amazing Spider-Man #1	5.0	$2,000
Amazing Spider-Man #2	4.0	$295
Amazing Spider-Man #3	7.0	$900
Amazing Spider-Man #3	5.5	$415
Amazing Spider-Man #4	7.0	$454
Amazing Spider-Man #6	7.0	$611
Amazing Spider-Man #7	8.5	$1,050
Amazing Spider-Man #8	6.0	$203
Amazing Spider-Man #8	5.0	$230
Amazing Spider-Man #9	7.0	$396
Amazing Spider-Man #9	6.0	$309
Amazing Spider-Man #11	6.0	$178
Amazing Spider-Man #12	4.5	$108
Amazing Spider-Man #13	4.0	$115
Amazing Spider-Man #15	6.0	$133
Amazing Spider-Man #15	5.5	$124
Amazing Spider-Man #16	6.0	$175
Amazing Spider-Man #18	8.5	$441
Amazing Spider-Man #19	7.0	$134
Amazing Spider-Man #25	9.2	$640
Amazing Spider-Man #25	9.0	$385
Amazing Spider-Man #33	9.6	$225
Amazing Spider-Man #36	9.0	$275
Amazing Spider-Man #39	8.0	$172
Amazing Spider-Man #47	9.0	$153
Amazing Spider-Man #50	7.0	$205
Amazing Spider-Man #53	9.2	$164
Amazing Spider-Man #64	9.6	$305
Amazing Spider-Man #65	9.2	$140
Amazing Spider-Man #69	9.0	$113
Amazing Spider-Man #71	9.6	$514
Amazing Spider-Man #100	9.4	$407
Amazing Spider-Man #100	9.2	$199
Amazing Spider-Man #100	8.5	$140
Amazing Spider-Man #101	8.0	$125
Amazing Spider-Man #107	9.6	$182
Amazing Spider-Man #120	9.6	$208
Amazing Spider-Man #121	8.0	$138
Amazing Spider-Man #122	9.4	$455
Amazing Spider-Man #122	9.4	$432
Amazing Spider-Man #129	9.4	$1,100
Amazing Spider-Man #129	9.2	$554
Amazing Spider-Man #135	9.6	$288
Amazing Spider-Man #150	9.4	$256
Amazing Spider-Man #300	9.6	$163
Amazing Spider-Man #300	9.6	$143
Amazing Spider-Man #300	9.4	$103
Aphrodite IX (Museum)	9.6	$200
Astonishing Tales #1	9.6	$204
Avengers #1	8.5	$3,001
Avengers #1	3.5	$400
Avengers #3	7.0	$311
Avengers #4	5.5	$265
Avengers #5	8.5	$316
Avengers #44	9.4	$179
Avengers #57	9.2	$202
Batman #10	7.5	$960
Batman #10	7.0	$1,180
Batman #27	9.0	$1,179
Batman #46	4.5	$185
Batman #64	7.5	$276
Batman #70	7.5	$365
Batman #79	8.0	$426
Batman #88	7.5	$316
Batman #100	7.5	$620
Batman #155	5.5	$105
Batman #234	9.2	$229
Batman #400	9.8	$124
Blast-Off #1	9.6	$130
Brave And The Bold #34	6.0	$260
Brave And The Bold #42	7.0	$106
Captain America #100	8.5	$219
Cap. America Comics #15	4.0	$560
Cap. America Comics #58	9.4	$3,400
Captain Marvel #5	9.6	$148
Captain Savage #1	9.4	$114
Cat #1	9.4	$200
Chamber of Chills #13	9.4	$331
Daredevil #1	3.5	$294
Daredevil #1	3.0	$213
Daredevil #2	8.0	$350
Daredevil #2	5.0	$201
Daredevil #3	6.5	$108
Daredevil #4	8.0	$145
Daredevil #5	9.2	$430
Daredevil #5	7.0	$103
Daredevil #6	9.2	$241
Daredevil #7	9.2	$1,525
Daredevil #7	6.5	$124
Daredevil #8	8.5	$101
Daredevil #9	9.0	$125
Daredevil #43	9.4	$158
Daredevil #44	9.4	$120
Daredevil #100	9.6	$174
Daredevil (30¢) #132	9.6	$500
Daredevil #146	9.6	$146
Daredevil #158	9.4	$175
Daredevil #168	9.2	$128
Daredevil #181	9.8	$105
Daredevil #186	9.9	$130
Daredevil Battles Hitler #1	1.0	$425
Dark Mansion #4	9.6	$275
Dead Of Night #1	9.4	$152
Detective Comics #18	4.0	$1,303
Detective Comics #33	4.5	$8,995
Detective Comics #228	6.5	$148
Detective Comics #296	8.5	$140
Detective Comics #304	9.2	$184
Detective Comics #306	9.0	$133
Detective Comics #307	9.0	$118
Detective Comics #309	9.0	$113
Detective Comics #359	8.5	$181
Detective Comics #382	9.4	$103
Detective Comics #403	9.4	$152
Detective Comics #408	9.4	$153
Doctor Strange #1	9.4	$103
Elektra Vol. 2 #3	9.8	$125
Exciting Comics #56	9.4	$750
Famous Funnies #211	9.0	$1,025
Fantastic Four #1	1.5	$720
Fantastic Four #1	1.0	$549
Fantastic Four #3	5.0	$586
Fantastic Four #6	6.5	$405
Fantastic Four #15	8.5	$456
Fantastic Four #24	9.0	$203
Fantastic Four #33	9.4	$1,185
Fantastic Four #48	9.4	$1,375
Fantastic Four #48	8.5	$510
Fantastic Four #48	8.0	$432
Fantastic Four #76	9.6	$300
Fantastic Four #105	9.6	$135
Fantastic Four #112	9.0	$158
Fantastic Four #236	9.8	$112
Flash #167	9.4	$200
Flash Comics #43	9.0	$1,202
Flash Comics #83	4.5	$136
Flash Comics #100	5.0	$455
Giant-Size Kid Colt #1	9.6	$199
Giant-Size X-Men #1	9.6	$2,700
Giant-Size X-Men #1	9.2	$900
Giant-Size X-Men #1	9.2	$785
Giant-Size X-Men #1	9.0	$642
Green Lantern Vol. 2 #59	9.2	$271
Haunt Of Fear #14	7.0	$218
Haunt Of Fear #15	8.5	$204
Hawkman #1	9.0	$557
Hawkman #1	7.0	$225
Hero For Hire #1	9.2	$200
Hit Comics #36	9.0	$175
Horrors #13	8.0	$125
House Of Secrets #92	7.5	$225
Human Torch #15	3.0	$234
Human Torch #31	4.0	$180
Incredible Hulk #34	9.8	$143
Incredible Hulk #34	9.8	$140
Incredible Hulk #102	9.2	$421
Incredible Hulk #102	9.2	$380
Incredible Hulk #135	9.6	$102
Incredible Hulk #142	9.6	$175
Incredible Hulk #162	9.6	$400
Incredible Hulk #171	9.6	$148
Incredible Hulk #180	9.4	$936
Incredible Hulk #180	9.0	$208
Incredible Hulk #181	9.0	$1,200
Incredible Hulk #181	8.5	$861
Incredible Hulk #181	8.5	$850
Incredible Hulk #181	8.0	$635
Incredible Hulk #181	8.0	$610
Incredible Hulk #199	9.4	$108
Incredible Hulk #250	9.8	$220
Incredible Hulk #340	9.8	$218
Incredible Hulk #340	9.8	$203
Iron Fist #1	9.4	$138
Iron Fist #14	9.6	$504
Iron Fist #14	9.6	$481
Iron Fist #14	9.2	$180

Daredevil #7 sells for $1,525

A copy of *Daredevil* #7 (Apr 65) graded 9.4 (NM) sold for $1,525 on April 16 on eBay. This copy, along with two others, carries the highest grade that CGC has so far given to this issue.

The issue, with art by Wally Wood, features the first appearance of the all-red Daredevil costume and an appearance of the Sub-Mariner.

– Nathan Melby

ComicLink Comments

By **Josh Nathanson**

AMAZING SPIDER-MAN #97

Marvel • Jun 1971 • Cover 15¢

As of the latest CGC census, 16 copies of this issue have been graded 9.6, with two higher. This issue features a Green Goblin cover and story featuring drug use that didn't pass the Comics Code Authority. The sold copy had white pages and sold for $50 more than an off-white to white page copy did last month.

SOLD IN NM+ (CGC 9.6) FOR: $750

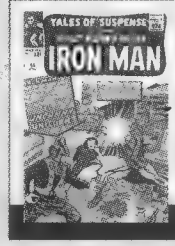
FANTASTIC FOUR ANNUAL #3

Marvel • 1965 • Cover 25¢

This issue, which spotlights the wedding of Reed Richards and Sue Storm, also contains appearance by nearly every Marvel super-hero at the time as well as creators Stan Lee and Jack Kirby. The sold copy was from the Northland pedigree. Page preservation cannot get better, as it was white for this copy.

SOLD IN NM (CGC 9.4) FOR: $750

TALES OF SUSPENSE #56



Marvel • Aug 1964 • Cover 12¢

Iron Man battles The Unicorn in this issue from the middle of his *Tales* run. The sold copy was from the Massachusetts pedigree and is one of only four copies that have been graded in 9.4 or better. The sold copy had off-white to white pages.

SOLD IN NM (CGC 9.4) FOR: $750

GIANT-SIZE X-MEN #1

Marvel • Sum 1975 • Cover 50¢

With the second X-Men movie opening May 2, this issue, featuring the first appearances of Storm, Nightcrawler, and Colossus, has proven to be a strong seller once again. It is one of the most highly demanded Bronze Age books. The sold copy had off-white pages.

SOLD IN VF (CGC 8.0) FOR: $350

INCREDIBLE HULK #4

Marvel • Nov 1962 • Cover 12¢

Foreshadowing The Hulk's future appearances in *Tales to Astonish*, two separate, shorter stories grace this fourth issue of his original run. As of the date of this report, nine copies have been graded 8.0, with 14 better, out of a total of 114 copies submitted to CGC. Hulk issues are starting to heat up, as the movie draws closer.

SOLD IN VF (CGC 8.0) FOR: $950

VAULT OF HORROR #21

E.C. • Oct 1951 • Cover 10¢

The cover of this issue depicts a fantasy menace eager to seek his revenge on an evil zookeeper that had fed him to the alligators. Spider-Man will not come to the zookeeper's rescue in this issue.

While this issue was not CGC-graded, the company has graded only seven copies higher than VF.

SOLD IN VF+ FOR: $285

*Josh Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books, comic art, and related memorabilia are bought and sold. For more information, or to sell items, e-mail Josh Nathanson at **buysell@comiclink.com** or call (718) 423-6079.*

EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, ***Comics Buyer's Guide*** compared the differences between the **median closing price offered** at each grade and ***The 2003 CBG Checklist & Price Guide*** price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded **9.9** **"Mint"** ...sold for a median price of **NM+2221%** (or **23.0** times the NM guide price) **in the quarter beginning Jan. 1**
*Sample: **84** (75% of all) 9.9 copies sold on eBay*

CGC comics graded **9.8** **"Near Mint/ Mint"** ...sold for a median price of **NM+1113%** (or **12.13** times the NM guide price) **in the quarter beginning Jan. 1**
*Sample: **1,984** (77% of all) 9.8 copies sold on eBay*

CGC comics graded **9.6** **"Near Mint+"** ...sold for a median price of **NM+567%** (or **6.67** times the NM guide price) **in the quarter beginning Jan. 1**
*Sample: **3,197** (83% of all) 9.6 copies sold on eBay*

CGC comics graded **9.4** **"Near Mint"** ...sold for a median price of **NM+400%** (or **5.0** times the NM guide price) **in the quarter beginning Jan. 1**
*Sample: **2,907** (79% of all) 9.4 copies sold on eBay*

CBG's definition: *Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.*

CGC comics graded **9.2** **"Near Mint-"** ...sold for a median price of **NM+154%** (or **2.54** times the NM guide price) **in the quarter beginning Jan. 1**
*Sample: **1,848** (80% of all) 9.2 copies sold on eBay*

CGC comics graded **9.0** **"Very Fine/ Near Mint"** ...sold for a median price of **NM+61%** (or **1.6** times the NM guide price) **in the quarter beginning Jan. 1**
*Sample: **1,481** (79% of all) 9.0 copies sold on eBay*

CGC comics graded **8.5** **"Very Fine+"** ...sold for a median of **NM +17%** (or **1.7** times the NM guide price) **in the quarter beginning Jan. 1**
*Sample: **1,053** (78% of all) 8.5 copies sold on eBay*

CGC comics graded **8.0** **"Very Fine"** ...sold for a median price of **NM -18%** (or **0.82** times the NM guide price) **in the quarter beginning Jan. 1**
*Sample: **902** (77% of all) 8.0 copies sold on eBay*

CBG's definition: *Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.*

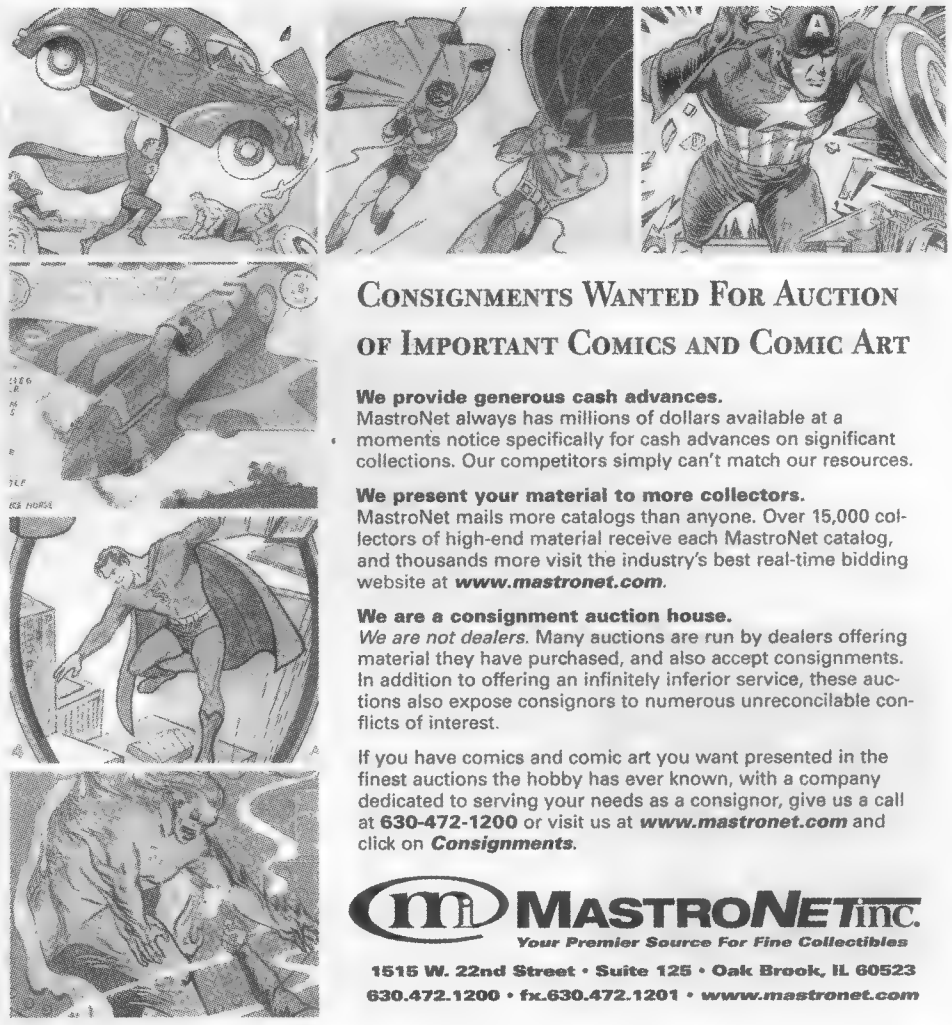
CGC comics graded **7.5** **"Very Fine-"** ...sold for a median price of **NM -39%** (or **0.61** times the NM guide price) **in the quarter beginning Jan. 1**
*Sample: **666** (78% of all) 7.5 copies sold on eBay*

CGC comics graded **7.0** **"Fine/ Very Fine"** ...sold for a median price of **NM -50%** (or **0.50** times the NM guide price) **in the quarter beginning Jan. 1**
*Sample: **559** (75% of all) 7.0 copies sold on eBay*

CGC comics graded **6.0** **"Fine"** ...sold for a median price of **NM -67%** (or **0.33** times the NM guide price) **in the quarter beginning Jan. 1**
*Sample: **278** (71% of all) 6.0 copies sold on eBay*

CBG's definition: *Cover worn but clean; no tape or writing. Stress lines, more rounded corners.*

Issue	Grade	Price
Iron Man #1	9.2	**$425**
Iron Man #1	7.5	**$168**
Iron Man #3	9.4	**$286**
Iron Man #6	9.4	**$172**
Iron Man #12	9.4	**$109**
Iron Man #16	9.4	**$128**
Iron Man #18	9.4	**$145**
Iron Man #55	9.4	**$353**
Jet Aces #2	9.0	**$152**
Jo-Jo Comics #16	6.0	**$200**
Journey Into Mystery #83	9.6	**$300**
Journey Into Mystery #85	8.0	**$211**
Journey Into Mystery #109	9.0	**$338**
Journey Into Mystery #124	9.0	**$113**
Kamandi #1	9.8	**$244**
Marvel Mystery Comics #81	7.0	**$425**
Marvel Premiere #1	9.4	**$102**
Marvel Spotlight #3	9.6	**$191**
Marvel Super-Heroes #1	9.4	**$249**
Marvel Super-Heroes #12	9.4	**$510**
Marvel Tales #1	6.5	**$149**
Marvel Team-Up Annual #1	9.6	**$178**
Millie The Model Annual #4	9.4	**$225**
Millie The Model Annual #5	9.4	**$225**
My Greatest Adventure #80	7.5	**$200**
Mystery In Space #75	8.0	**$104**
Mystery In Space #77	9.4	**$398**
New Adventure Comics #16	3.5	**$545**
Planet Comics #43	8.5	**$450**
Plastic Man #1	8.5	**$120**
Prize Comics #53	9.2	**$139**
Red Circle #3	9.0	**$139**
Samson #1	4.5	**$329**
Sensation Comics #46	4.5	**$123**
Shield-Wizard Comics #1	3.5	**$429**
Showcase #4	4.0	**$2,400**
Showcase #73	9.4	**$255**
Showcase #75	9.0	**$102**
Silver Surfer #1	9.0	**$560**
Silver Surfer #1	9.0	**$521**
Silver Surfer #1	9.0	**$480**
Silver Surfer #1	9.0	**$400**
Silver Surfer #4	6.5	**$151**
Silver Surfer #4	6.5	**$116**
Silver Surfer #12	9.2	**$115**
Space Ghost #1	9.2	**$203**
Space Western #45	7.0	**$111**
Spectre, The #1	9.6	**$1,025**
Strange Adventures #205	9.2	**$332**
Strange Tales #104	8.0	**$178**
Strange Tales #178	9.8	**$338**
Strange Worlds #1	5.5	**$153**
Sub-Mariner #1	9.6	**$650**
Sub-Mariner #1	9.6	**$575**
Sub-Mariner #2	9.6	**$215**
Sub-Mariner #2	9.6	**$210**
Sub-Mariner #3	9.4	**$293**
Sub-Mariner #7	9.4	**$194**
Sub-Mariner #24	9.4	**$124**
Sun Girl #1	8.0	**$1,705**
Superman #28	5.5	**$275**
Superman Annual #5	9.4	**$1,313**
Tales Of Suspence #68	9.2	**$180**
Tales Of Suspense #39	5.0	**$611**
Tales Of Suspense #39	3.5	**$465**
Tales Of Suspense #41	6.0	**$105**
Tales Of Suspense #61	9.0	**$129**
Tales Of Suspense #62	9.0	**$127**
Tales Of Suspense #64	9.0	**$149**
Tales To Astonish #35	5.0	**$105**
Target Comics Vol. 2 #12	7.0	**$179**
Thor #154	9.4	**$125**
Tim Holt #24	9.6	**$263**
Tomb Of Terror #15	7.5	**$500**
Ultimate Spider-Man #1	9.6	**$192**
Ultimate Spider-Man #1	9.2	**$103**
Ultimate Spider-Man #2	9.8	**$163**
Ultimate Spider-Man #5	9.8	**$306**
Ultimate Spider-Man #5	9.8	**$305**
Ultimate Spider-Man #5	9.8	**$271**
Ultimate Spider-Man #5	9.6	**$110**
Ult. Spider-Man (DFE) #1	9.4	**$165**
Ult. Spider-Man (White) #1	9.6	**$330**
Uncanny X-Men #1	4.0	**$699**
Uncanny X-Men #1	4.0	**$325**
Uncanny X-Men #2	5.5	**$299**
Uncanny X-Men #5	7.0	**$175**
Uncanny X-Men #9	8.5	**$271**
Uncanny X-Men #12	7.0	**$170**
Uncanny X-Men #32	9.4	**$260**
Uncanny X-Men #36	9.6	**$430**
Uncanny X-Men #45	9.4	**$125**
Uncanny X-Men #58	9.4	**$405**
Uncanny X-Men #94	9.4	**$2,425**
Uncanny X-Men #94	9.2	**$1,000**
Uncanny X-Men #94	9.0	**$303**
Uncanny X-Men #95	9.4	**$252**
Uncanny X-Men #95	9.2	**$163**
Uncanny X-Men #98	9.4	**$178**
Uncanny X-Men #99	9.6	**$472**
Uncanny X-Men #100	9.6	**$415**
Uncanny X-Men #111	9.8	**$260**
Uncanny X-Men #116	9.6	**$280**
Uncanny X-Men #116	9.6	**$183**
Uncanny X-Men #125	9.8	**$207**
Uncanny X-Men #136	9.8	**$209**
Vault of Evil #1	9.6	**$160**
Weird Science #12	1.8	**$101**
Weird Wonder Tales #1	9.6	**$128**
Werewolf By Night #1	9.2	**$120**
Wolverine (mini) #1	9.8	**$135**
Wolverine (mini) #1	9.8	**$128**
Wolverine #10	9.8	**$175**
Wonder Woman #76	6.5	**$138**
Wonder Woman #156	9.2	**$171**
Wonder Woman #174	9.4	**$181**
Yellow Claw #1	6.0	**$202**



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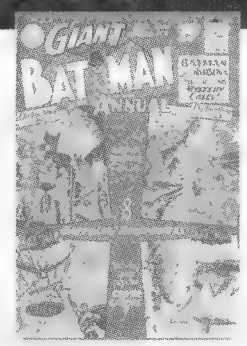

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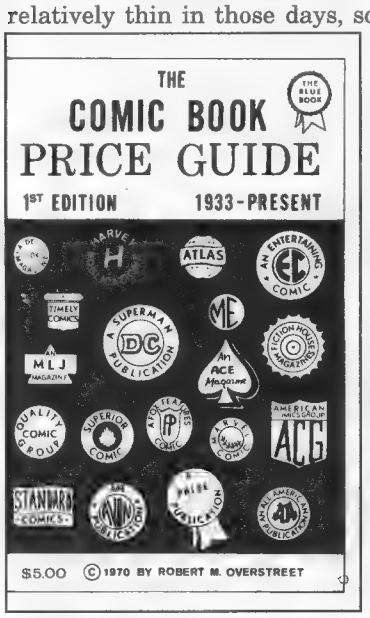
"I used to sleep with Bob Overstreet"

Confessions of a dedicated comics collector

By **Chuck Rozanski**

There's a confession I have to make. I used to sleep with Bob Overstreet. When his first price guide for comic books came out in 1970, I was determined that I would memorize all the prices and bibliographic data contained in his entire book. It was relatively thin in those days, so the 1970 *Overstreet Comic Book Price Guide* fit nicely under my pillow. That allowed me to keep reading prices each evening, until my eyes finally closed from exhaustion. Unlike those of most 15 year-old boys, my dreams were not of winning at sports or getting a date with the prom queen, but, rather, of finding huge piles of Mint old comics: a dream, as many of you already know, I would miraculously bring to fruition only six years later.



The reason I was so fanatical about memorizing prices for old comics was that the old antiques dealer who was my mentor at the time endlessly quoted the mantra to me that, in the fields of collectibles, "Knowledge is power!" That was a lesson I could easily understand, since it was clear to me that my owning a copy of the comics price guide gave me a huge competitive advantage — especially when buying comics in competition with antiques dealers in the monthly collectibles show that was my initial training ground. The antiques dealers simply had no idea of nationwide comics prices, so they would pass on comics that I would eagerly buy for tiny percentages of their price-guide prices. Seeing the immediate, tangible results of having knowledge that others were not privy to was a lesson that I've never forgotten. To this day, I spend many hours each week on price research, especially when I am at comics conventions.

With that thought in mind, it should come as no surprise that I eagerly look forward to the publication each year of the new edition of the *Official Overstreet Comic Book Price Guide*.

This year's edition arrived last week, and I've already spent many hours analyzing, not only the price changes, but also some important structural changes to the method in which they are provided. I'm going to spend the next couple of weeks discussing this year's guide and also using that basic topic as a springboard for tangents into other areas.

Frankly, I have no idea how long this particular string of columns is going to run, since I feel there are dozens of interesting topics I could explore. My feeling is: Let's just start and see where this takes us …

To begin, the 2003 *Overstreet* is a larger size than were previous editions. This was necessitated by the addition of two "new" grades, Very Good and Very Fine/Near Mint. The page size has grown by about ¾ of an inch vertically and a full inch horizontally. As a general observation, I like this new size very much. It allows for far more data per page to be presented. The smaller size was clearly becoming restrictive to the addition of more titles (at a certain point, the book becomes so thick it is impossible to bind), and the addition of the new grades simply required a wider page to keep the type from becoming microscopic.

As regards the addition of Very Good as a price column within the *Guide*, I think it's about time this was done. Very Good is one of the most common grades in which older comics are found. After 32 years of figuring the split between Good and Fine in my head, I am relieved to know that Bob's team has finally done all the math for me. This new pricing column should be of great benefit to all comics collectors.

The addition of the new Very Fine/Near Mint pricing category is a different story. I've been grading comics since 1968. Since that time, millions of comics have passed through my hands, and I've personally graded many, many thousands of issues. That having been said, I seriously doubt whether I could consistently separate 100 beautiful comics into categories of Very Fine, Very Fine/Near Mint, and Near Mint. I could easily do it once, but, if confronted with exactly the same 100 comic books three months later, I'll bet that there would be at least a 10% — and, more likely, a 20% — deviation from my original grading split. Certainly, there would be issues within those 100 random comics that would clearly fall on one end of the spectrum or the other. But, when it comes down to individual analysis of tiny flaws, I doubt whether anyone could exactly separate 100 high-grade comics on a 90-day interval.

That was why I qualified my earlier praise of the new *Overstreet Grading Guide* by pointing out the lack of clear differentiation of flaws in the grades above 9.0. That grading book is really an excellent tool for grading books below 9.0, but it by no means provides a foolproof methodology for the tough higher grades.

If grading the higher-end comics is so darn hard, why would the Overstreet team add Very Fine/Near Mint as a category? I originally thought that it was so that the book could list a price for some very rare items that never appear in NM. That logical approach doesn't wash, however, since the research I did today indicates that, when there's not a price in NM, there's almost always not a price in VF/NM. So what's going on here?

To be continued...

***Chuck Rozanski**, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at **chuck@milehighcomics.com**. To receive his weekly e-mail newsletter, visit **milehighcomics.com** and sign the guest book.*

What customers are buying ...

Top Golden and Silver Age sold
by Mile High, from April 11-17, 2003:

1. *Flash* #105 in GD	$810.00
2. *Incredible Hulk* Vol. 1 #5 in VG	$600.00
3. *Daredevil* Vol. 1 #3 in VF	$390.00
4. *Conan the Barbarian* #1 in VF	$228.00
5. *Justice League of America* #2 in VG	$207.36
6. *Justice League of America* #5 in FN	$182.40
7. *Justice League of America* #3 in VG	$165.88
8. *Flash* #175 in NM	$144.00
9. *Journey into Mystery* #95 in FN	$127.50
10. *Justice League of America* #9 in VG	$124.40

Top CGC-graded comics sold
by Mile High, from April 11-17, 2003:

1. *Green Lantern* #56 in 9.4	$280.00
2. *X-Men* Vol. 1 #13 in 6.5	$240.00
3. *DC Super-Stars* #17 in 9.6	$156.80
4. *X-Men* Vol. 1 #140 in 9.6	$144.00
5. *Justice League of America* #27 in 7.5	$129.60
6. *Ultimate Spider-Man* #22 in 9.6	$75.00
7. *Marvel Knights* #1 (variant) in 9.8	$72.00
8. *Amazing Spider-Man* Vol. 1 #31 in 9.6	$60.00
9. *Amazing Spider-Man* Vol. 1 #34 in 9.6	$60.00
10. *Uncanny X-Men* #185 in 9.6	$60.00

Top Modern comics sold
by Mile High, from April 11-17, 2003:

1. *X-Men* Vol. 1 #94 in VF	$576.00
2. *Green Arrow* Vol. 2 #1 (remark) in NM	$120.00
3. *X-Men* Vol. 1 #94 in GD	$115.20
4. *Green Arrow* Vol. 2 #1 (DF sketch) in NM	$90.00
5. *Incredible Hulk* #182 in VF	$84.00
6. *X-Men* Vol. 1 #96 in VF	$76.80
7. *Transformers: Gen. One* #1 (chrome) in NM	$75.00
8. *X-Men* Vol. 2 #1 (Cvr A, remark) in NM	$60.00
9. *Witchblade* #1 (signed) in NM	$55.20
10. *Iron Fist* #14 in VG	$51.80

Top-selling comics
by Mile High, from April 11-17, 2003:

1. *Batman* #612
2. *Super Soldier: Man of War* #1
3. *Batman* #610
4. *Mr. W* #11
5. *Transformers: War Within* #5
6. *Transformers: War Within* #6
7. *Batman* #613
8. *Daredevil* #178
9. *Batman* #609
10. *Batman* #611

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WEIRD SCIENCE-FANTASY - SEPT. 1954 - POOR - WRITING ON BACK - FUZZY EDGES - SPINE SEPERATED - SOME YELLOWING.

WESTERN COMICS - SEPT. 1953 - GOOD - WRITING ON BACK - SPINE HAS TINY CHIPS - FUZZY EDGES.

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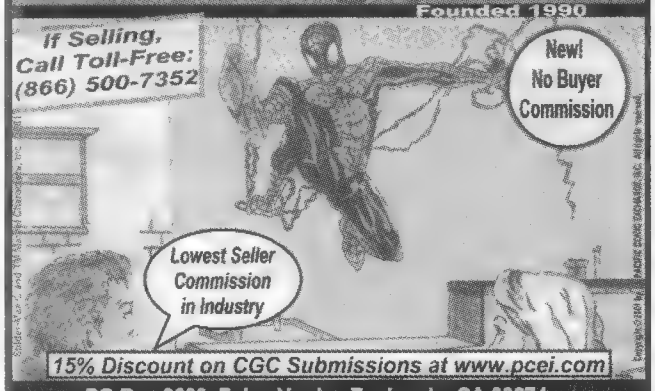

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201 FINE

207 VG/FINE SOME WEARING SPINE

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RAWHIDE KID # 31 N.M. - NO REAL DEFECTS EXCEPT AGE.

MIGHTY COMICS # 40, # 46, # 47 } SOME COVER STRESS OTHERWISE V.F/N.M.

CARLTON HOTRODS + RACING CARS # 91 COUPON OUT OF COVER - OTHERWISE GOOD

GOLD KEY # 10239-805 - COWBOY IN AFRICA - SPINE STRESS - SMALL PIECE OUT OF BACK COVER - V.G.

10206-708 - THE HOBBITS - PIECE OUT OF COVER - SOME DIRT - FAIR.

10196-710 - LAUREL + HARDY - SMALL PIECE OUT OF COVER - GOOD+

10006-804 - THE FLINTSTONES + PEBBLES - VF+

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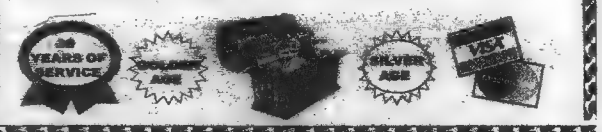

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May 7 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 10 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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May 28 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 31 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 31-Jun 1 CA, Daly City. Sports Card & Collectibles Show, Serramonte Center. Serramonte Blvd, exit off 280, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 70-8', F: $150. for 1 or 2, $135. for 3 or more, A: free. CA Sports Card Show, PO Box 992296, Redding, CA 96099. PH: 530-241-4063 FAX: 530-241-6324.

Jun 4 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 7 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 8 CA, Sacramento. Comic Book & Collectible Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, T: 80-6' & 8', F: $50.-$60., A: $4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107.

Jun 8 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Jun 11 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 14 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 18 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 21 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 25 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 28 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 28-29 CA, Modesto. Sports Cards & Collectible Show, Vintage Faire Mall. Beckwith & Standiford off Hwy. 99, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 70-8', F: $125. for 1 or 2, $105. for 3 or more, A: free. CA Sports Card Show, PO Box 992296, Redding, CA 96099. PH: 530-241-4063 FAX: 530-241-6324.

Jul 2 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jul 5-6 CA, Los Angeles. Monsters Among Us 4, Radisson Hotel LAX. 6225 W. Century Blvd., SH: Sat. 11am-6pm, Sun., 11am-5pm, A: $15., under 12 free. PH: 734-242-6885.

Jul 5 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

CONNECTICUT

May 9-11 CT, Danbury. Triple Play Comic Book, Sports Memorabilia, Beanie Babies & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $125.-$175. for 1, $340. for 2, $480. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

May 25 CT, East Hartford. Comic Convention, Elks Hall. 148 Roberts St., SH: 11am-5pm, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

Jun 13-15 CT, Trumbull. Comic Book Show, Westfield Shoppingtown. Merritt Pkwy. Rt. 15, exit 48, SH: mall hours, T: 40, F: $180., A: free. Mike Riccio Sports LLC, Mike Riccio, PO Box 162, Botsford, CT 06404. PH: 203-364-1209.

DELAWARE

Jun 22 DE, Newark. Comic Book, Sports Card & Collectible Show, Aetna Fire Hall. Rt. 273, SH: 10:30am-3:30pm, A: $2., ages 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967 or 832-3066.

FLORIDA

Jun 8 FL, Tampa. Comic Book & Toy Convention, Doubletree Hotel Tampa Westshore. 4500 W. Cypress St., SH: 10am-5pm, T: 80, F: $60., A: $3., ages 10 & under free. Tim Gordon, 6807 George M. Lynch Dr. N., Saint Petersburg, FL 33702. PH: 727-522-9032.

Jun 21 FL, Fort Lauderdale. South FL Weekend Summer Con, Pompano Beach Civic Ctr. 1801 NE 6th St., SH: 10am-5pm, T: 100, A: $6., $10. 2-day pass. Charles Cerrito, PH: 954-579-7398 or 224-1162.

ILLINOIS

May 10 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

May 18 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

May 24 IL, Chicago. Comic Book, Sports Card & Hobby Show, Community Ctr. Cumberland Ave. & Foster, SH: 9am-3pm, T: 50, F: $40.-$50., A: $2. John Novicki, 8419 W. Gregory, Chicago, IL 60656. PH: 773-693-0206.

May 25 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

May 31-Jun 1 IL, Rosemont. GLAMOURCON 31, Holiday Inn O'Hare. 5440 N. River Rd., SH: Sat. 11am-6pm, Sun. 12noon-5pm, A: $20. PH: 425-821-1760.

Jun 1 IL, Bridgeview. Comic Books, NASCAR & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35. for 1, $60. for 2, A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jun 8 IL, Summit. Comic Book Show, American Legion Hall. 6050 S. Harlem Ave., SH: 9am-3pm, T: 40-8', F: $25., A: $2., $1. with ad. Paul, PH: 708-430-8107.

Jun 15 IL, Peoria. Comic Book Convention, Best Western Signature Inn. 4112 Brandywine Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jun 29 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jun 29 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, A: $2. Jim, PH: 847-336-9963.

IOWA

Jun 22 IA, Des Moines. Comic Book I-Con 2003, State Fairgrounds-Walnut Ctr. Bldg. SH: 10am-5pm, T: 32-8', F: $60. before Mar. 15, $75. after, A: $4. Mark Wilke-Metz, 3420 Cottage Grove, Des Moines, IA 50311. PH: 515-274-0925.or 490-2797.

MARYLAND

Jun 21 MD, Kensington. Comic Book, Sports Cards Collectorama Show, Armory. I-495 exit 33, Connecticut Ave. to Kensington, L. at Knowles Ave., R. at Armory Ave., SH: 10am-4pm, T: 65-6', F: $65., A: $3. Shoff Promos., Nick Shoff, 5904 Willow Knoll Dr., Derwood, MD 20855. PH: 301-990-4929.

Jul 6 MD, Baltimore. ComiCon, Holiday Inn Select N. (Timonium). I-83 ext 16A, SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

MASSACHUSETTS

Jun 8 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $95., A: $5. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

Jun 22 MA, South Attleboro. Comic Book, Toys, Non-Sports Card &

(continued on Page 52)

Also: JIM WARREN
JIM STERANKO
GUEST OF HONOR
BIG APPLE
Comic book, art & toy
SHOW
$1,000 IN PRIZES!
MAY 2-3
TILL 8PM BOTH DAYS
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DRESS UP AS YOUR FAVORITE X-MAN
OR SUPER HERO CONTEST!
$1000 IN CASH / PRIZES!
ARTISTS ALEX MALEEV , RUSS HEATH, JOE JUSKO
100+ DEALERS BUYING SELLING
TRADING YOUR FAVORITE STUFF!
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MAY 10TH IN HERKIMER, NEW YORK
WITH FANTASTIC GUESTS FROM THE WORLD OF COMICS, INCLUDING:
STUART MOORE • DAVID WOHL • TONY ISABELLA
GAIL SIMONE • GREG HORN • MICHAEL KALUTA
DICK AYERS • DAWN BROWN • CHRIS YAMBAR • JOHN LAFLEUR • HEIDI MACDONALD
PHIL MILLER • JACQUI MORE • JOANNE MUTCH • TOM PEYER • BOB ROZAKIS
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GUEST UPDATES POSTED AT WWW.MIGHTYMINICON.COM!
Some guests previously advertised will be unable to attend.
Please see our website for news and updates.
SPECIAL EVENTS:
• Charity Auction for the St. Judes Children's Cancer Center
• Trivia! Trivia! Trivia! hosted by Bob "The Answer Man" Rozakis
• Panels: Celebrating the Female Creator Quotient and Breaking Through: Indy & Small Press Comics
• RPG & Strategy Gaming Events
• and a ground-breaking meeting of the Small Press Association!
UPSTATE NEW YORK'S MIGHTIEST COMIC CON!
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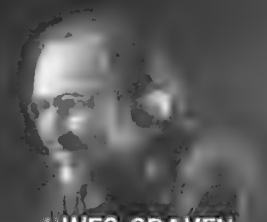
May 24 & 25 2003

Burbank Airport Hilton
2500 Hollywood Way
Burbank, CA
12pm to 7pm
daily

with live appearances by

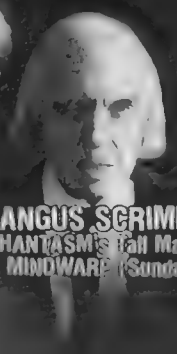
BRUCE CAMPBELL
EVIL DEAD, BUBBA HO-TEP
(Saturday Only)



WES CRAVEN
Director of SCREAM trilogy,
NIGHTMARE ON ELM STREET,
LAST HOUSE ON THE LEFT
and new CURSED

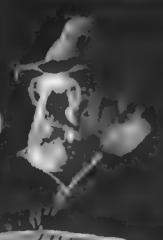
DON COSCARELLI
Director of BUBBA HO-TEP
& PHANTASM series

SEAN CUNNINGHAM
Director/Producer of FRIDAY THE 13TH
& LAST HOUSE ON THE LEFT previews
the new FREDDY VS. JASON

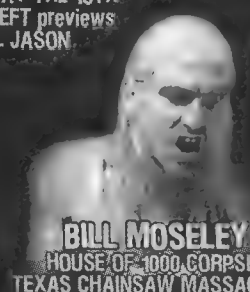


ANGUS SCRIMM
PHANTASM's Tall Man,
ALIAS, MINDWARP (Sunday only)

JONATHAN BRECK
The Creeper from the
JEEPERS CREEPERS films
(Saturday Only)



STUART GORDON
DAGON, RE-ANIMATOR,
new film KING OF THE ANTS

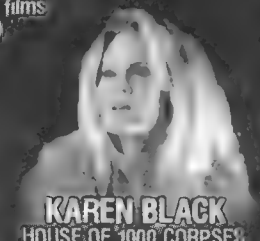


BILL MOSELEY
HOUSE OF 1000 CORPSES,
TEXAS CHAINSAW MASSACRE 2,
NIGHT OF THE LIVING DEAD

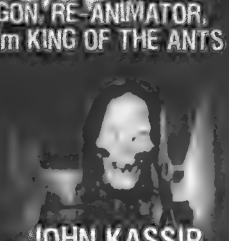
BRIAN YUZNA
Previews
BEYOND RE-ANIMATOR

RAY WISE
JEEPERS CREEPERS 2,
ROBOCOP, TWIN PEAKS

BRINKE STEVENS
scream siren from new
NIGHTWALKERS,
plus BLEED, THE FRIGHTENING,
DELTA DELTA DIE, etc.



KAREN BLACK
HOUSE OF 1000 CORPSES,
TRILOGY OF TERROR,
CHILDREN OF THE NIGHT



JOHN KASSIR
TALES FROM THE CRYPT's
Crypt Keeper

ANDREW DIVOFF
WISHMASTER,
THE LAST PATIENT

LORENZO LAMAS
recurring character next season's
ANGEL, RENEGADE

KATHLEEN KINMONT
co-star of Bride of
RE-ANIMATOR

NATALIE POPOVICH
Horror Hostess Ivana
promoting the
MACABRE THEATRE TV show

Ladies of the EVIL DEAD
BETSY BAKER (Linda),
ELLEN SANDWEISS (Cheryl),
SARAH YORK (Shelly)

REGGIE BANNISTER
BUBBA HO-TEP,
PHANTASM films

KNB EFX GROUP
PreViews their new line-up:
EXORCIST: THE BEGINNING,
KILL BILL & TREMORS 4

WILLIAM LUSTIG,
director of MANIAC,
MANIAC COP films and
UNCLE SAM, previews new
Blue Underground releases

MAKO
one of the stars
of CONAN, HIGHLANDER 3

GREGG GIBBS
Production Designer for
Rob Zombie's music videos
and HOUSE OF 1000 CORPSES
as well as music videos by
Marilyn Manson and Danzig.

VAMPYRES
Reunion with stars
Marianne Morris and Anulka

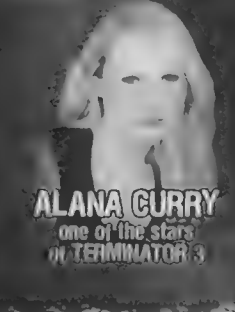
MANY MORE TBA!
(all guests are tentative)

INCREDIBLY STRANGE ROCK-N-ROLL WRESTLING

Night Show
$10 in adv. or at door

Featuring
Satan's Cheerleaders,
Penis Flytrap
and Johnny Legend

LAURA NATIVO
star of BLEED,
BIRTHRIGHT, BAREFORCE



ALANA CURRY
one of the stars
of TERMINATOR 3

BUTCH PATRICK
Eddie Munster
of THE MUNSTERS

Movie previews:
FREDDY VS. JASON, CURSED, UNDERWORLD, TERMINATOR 3,
EXORCIST: THE BEGINNING, HIGHWAYMEN, TEXAS CHAINSAW MASSACRE, CABIN FEVER,
HOUSE OF THE DEAD, WRONG TURN, LEAGUE OF EXTRAORDINARY GENTLEMEN
and many more.

WEEKEND GOLD SEATING (the "upscale" way to attend the weekend: giving a reserved seat in the first rows of the theatre, yours come and go, and giving guaranteed autographs for those celebrities signing row by row on that day and admission to night show) is $129. PREFERRED SEATING (giving a reserved seat in the front of the auditorium after Gold, come & go all day) is $56 daily. Daily General Admission Tickets in advance are $20.00 each or $35 for the weekend. Purchase tickets online at www.creationent.com or by mail at the address below (GENERAL ADMISSION and PREFERRED SEATING are also available at Ticketmaster one month prior to the event). All types of tickets allow you access to all the convention has to offer. General admission tickets are also available at the door for $25 daily, kids 6 and under are FREE, 7-12 are $11. Tickets can also be ordered by phone at 818-409-0960 ext.225 10AM to 3PM Pacific Time. HOTEL RESERVATIONS: reserve your rooms through www.creationent.com SPECIAL LOW EXHIBITOR RATES: $150 each Send fees to CREATION/FANGO, 1010 N. CENTRAL AVE., GLENDALE, CA. 91202. On-line and Phone have service charges for tickets

CHECK OUT www.creationent.com FOR UPDATES!

EVENTS (from Page 50)

Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

MICHIGAN

May 7 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

May 14 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

May 16-18 MI, Novi. Comic Con, Expo Center. SH: Fri. 1pm-8pm, Sat. 10am-7pm, Sun. 10am-5pm, A: $16. daily, $36. 3-day pass, $10. daily, $20. 3-day pass for ages 6-10, ages 5 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

May 21 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

May 28 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jun 4 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jun 6-8 MI, Roseville. Sports Card, Coins, Stamps & Coll. Show, Macomb Mall. Gratiot Masonic, 13.5 Mile Rd., SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 80, F: $80., A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Jun 11 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jun 18 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jun 20-22 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Jun 22 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Jun 25 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

MISSOURI

Jun 8 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

Jun 14 MO, Chesterfield. Comic Book Convention, Hampton Inn & Stes. 5 McBride & Son Ctr. Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

NEW HAMPSHIRE

May 18 NH, Portsmouth. Seacoast Sports Card & Comic Book Show, Yokens Convention Center. Rt. 1, SH: 9am-3pm, T: 110, F: $60., A: $3., kids free. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151.

NEW JERSEY

May 10 NJ, Toms River. ATOMICON IV, VFW Post 6063. 209 Court House Ln., SH: 11am-4pm, T: 15, F: $50., A: $2., under 12 free. Surf Pirates Prod., PO Box 1016, Island Heights, NJ 08732. PH: 732-854-1880.

May 11 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave., SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

May 16-18 NJ, Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, & Collectible Toy Show, Brunswick Square Mall. 755 Hwy. 18, SH: mall hrs., T: 100-8', F: $185.-$520., A: free. F&B Promos., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

May 25 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. / J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Jun 1 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Jun 29 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. / J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Jul 6 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

NEW YORK

May 10 NY, Herkimer. Mighty Mini-Con, Cty. Community College. SH: 10am-5pm, A: $7., $3. child, under 7 free. PH: 315-895-8204.

May 18 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Jun 1 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Jun 7 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Jun 22 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Jun 22 NY, New York City. MOCCA Art Festival, Puck Bldg. 293 Lafayette St. at Houston, SH: 11am-7pm, A: $5. MOCCA, Derek Mainhart, 32 Union Sq. E. Ste. 600, New York, NY 10003. PH: 212-254-3511.

NORTH CAROLINA

May 10 NC, Cornelius. Comic Book & Sports Card Show, Best Western-Lake Norman. 19608 Liverpool Pkwy., I-77 exit 28, SH: 10am-4pm, T: 25, F: $40., A: $1. Jeff Chambers, PH 704-660-8078 or Rick Fortenberry, PH: 704-424-3453.

May 24 NC, Greensboro. ComiCon, Holiday Inn Airport. 6426 Burnt Poplar Rd., SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

May 25 NC, Raleigh. ComiCon, Holiday Inn Brownstone. 1707 Hillsborough St., SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

Jun 13-15 NC, Charlotte. Heroes Convention, Conv. Ctr. 1957 E. 7th St.. PH: 701-375-7462.

OHIO

Jun 8 OH, Cleveland. Comic Con, Knights Party Center. KOC Hall, 29101 Euclid Ave. (.5 mi. E. of I-90 & Exit 186), SH: 10am-4pm, T: 32-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Jun 22 OH, Columbus. ComiCon, Holiday Inn East. I-70 exit 107, SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

PENNSYLVANIA

May 30-Jun 1 PA, Philadelphia. Wizard World, Convention Ctr. Brenda Cook, PH: 845-268-8068.

Jun 8 PA, Pittsburgh. ComiCon, Holiday Inn Greentree. 401 Holiday Dr., SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

Jun 15 PA, Ellwood City. Dollarpalooza, NDC Warehouse. 516 Lawrence Ave., SH: 10am-5pm, T: 70, A: free. New Dimension Comics, 508 Lawrence Ave., Ellwood City, PA 16117. PH: 724-758-2324.

Jun 20-21 PA. Hershey. Comicon Comic Book & Toy Convention, Cocoaplex Cinema. 1150 Cocoa Ave., SH: Fri. 12noon-9pm, Sat. 10am-9pm, A: $5.25 before 6pm, $7.25 after 6pm, $4.75 srs. & under 12. Hershey Comicon, PO Box 855, Hanover, PA 17331. PH: 717-632-2878.

Jun 20-22 PA, Greensburg. Sports Card, Comic Book & Toy Show, Fairgrounds. I-70 E. to Rt. 30 E., T: 30-8', F: $45. Chuck Loughman, 65 Gayle Ave., Washington, PA 15301. PH: 724-228-8392.

Jun 29 PA, Pittsburgh. 3 Rivers Comic Book & Sci-Fi Conv., Al Monzo's Palace Inn. I-376 E. at Old Haymaker Rd. (Rt. 48), PA Tpke. at exit 6, t. 22 & Rt. 48, SH: 10am-3pm, T: 40-8', F: $55., A: $2., ages 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Jun 29 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (I-95 exit 19 or I-76 exit 350), SH: 10am-4pm, T: 50-6', F: $70. for 1, $135. for 2, A: $3. Derek Woywood, PO Box 313, Clementon, NJ 08021. PH: 856-782-0817.

Jul 4-6 PA, Washington. Sports Card, Comic Book & Toy Show, Fairgrounds. T: 30-8', F: $45. Chuck Loughman, 65 Gayle Ave., Washington, PA 15301. PH: 724-228-8392.

Jul 5 PA, Harrisburg. ComiCon, Holiday Inn Hotel & Conference Ctr. I-83 & PA Tpke., SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

RHODE ISLAND

Jun 1 RI, Providence. Comic Book & Toy Convention, Holiday Inn. 21 Atwells Ave., Rt. 95 exit 21, SH: 10am-4pm, T: 60-6', F: $55. for 1, $100. for 2, A: $3., under 12 free. Robert Yeremian, PH: 401-497-0819.

TENNESSEE

May 31-Jun 1 TN, Knoxville. Antique & Collectible Comic Book, Toy, Doll & Train Show, Merchants I-75 Expo Ctr. SH: Sat. 9am-5:30pm, Sun. 10am-4pm, T: 400, A: $5. Adventure Con, 1623 Montvale Rd., Maryville, TN 37803. PH: 865-984-4476.

TEXAS

May 30-Jun 1 TX, Dallas. A-KON 14, Hyatt-Regency Hotel at DFW Airport. F: $32. weekend membership, $15. ages 5-12, under 5 free. Phoenix Entertainment, 3352 Broadway Blvd. #470, Garland, TX 75043.

Jun 1 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

Jun 22 TX, Waco. Comic Book & Collectibles Show, Hilton Inn. 113 S. University Parks Dr., SH: 10am-5pm, T: 50-6', F: $50., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-771-4238 or 760-8682.

Jun 28-29 TX, Austin. Collectors Expo, Crockett Ctr. 6301 Hwy. 290 E., SH: Sat. 9am-5pm, Sun. 10am-4pm, A: $3. good for both days, under 6 free. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

VIRGINIA

May 25 VA, Bristol. Comic Con, Holiday Inn. I-81 exit 7, SH: 10am-4pm, T: 40-6', A: $2. SSR77 Promo., Steve Riley, 2920 Brock Ave., Knoxville, TN 37919. PH: 865-454-5532.

May 30-Jun 1 VA, Newport News. Sports Cards, Comic Book & Toy Show, Patrick Henry Mall. Jefferson Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Jun 8 VA, Richmond. ComiCon, Sheraton West. 6624 W. Broad St., SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

Jun 22 VA, Tysons Corner-McLean. CapiCons.com Comic Book, Sports Card & Toy Show, Westpark Hotel. 8401 Westpark Dr., SH: 10am-4pm, T: 80-6', F: $95. for 1st, $90. for 2nd, $85. ea. add'l., A: $3., under 5 free. Jeff Rocen, 906 S. Kenwood Ave., Baltimore, MD 21224. PH: 703-912-1993 or 800-222-2057.

Jun 29 VA, Roanoke. ComiCon, Holiday Inn Tanglewood. 4468 Starkey Rd. SW, SH: 10am-4pm, T: 50-6', F: $75., A: $4., under 6 free. Star City Events, 5623 Williamson Rd. NW, Roanoke, VA 24012. PH: 540-767-GAME(4263).

WASHINGTON

Jun 1 WA, Seattle. ComiCard Convention, Seattle Ctr. NW Rooms. 101 Republican St., SH: 10am-5pm, T: 80-8', F: $80., A: $5. Steve Miner, PO Box 55853, Seattle, WA 98155. PH: 425-774-1781.

WISCONSIN

Jun 1 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675.

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Motor City Comic Con returns May 16-18

Novi, Mich., show marks 16 years with expanded guest list and more events

By **Gary Bishop**
Convention Coordinator

The weekend of May 16-18 marks the 16th anniversary of the Motor City Comic Con. The convention has grown from a mere 2,000 fans in 1990 at a facility with only 15,000 square feet to more than 14,000 fans in May 2002 and a facility, the Novi Expo Center, with more than 150,000 square feet. Every year, something new is added to the already diverse mix that brings together creators and publishers in the comics industry, along with a variety of television and movie personalities and a wide variety of dealers of collectibles. In addition, the show offers an array of programming, animation marathons, gaming events, and special previews.

Guests. Last year, Motor City featured more than 300 comic-book creators, media personalities, wrestlers, and authors as guests, and this year even more are expected. The comic-book guest list already includes: Bill Sienkiewicz, Michael Zulli, George Pratt, Larry Welz, Jaime and Mario Hernandez, Dan Brereton, Norm Breyfogle, Dave Cockrum, Guy Davis, Todd DeZago, Dan Fogel, William Messner-Loebs, David Mack, Eddy Newell, James O'Barr, Scott Rosema, Chris Sprouse, Paul Sizer, Billy Tucci, and Chris Yambar.

The Golden Age creators aren't sidelined either, with Motor City's special "Legends of Comics" group that includes Al Feldstein, Dick Ayers, George Tuska, and Martin Nodell .

The show's Media guest list includes stars from *Star Wars, Star Trek, Babylon 5, Batman, Buffy the Vampire Slayer, The Evil Dead, Seinfeld,* and *The Incredible Hulk*. A complete list of scheduled guests can be found on the website at *www.motorcityconventions.com.*

In addition to their scheduled appearances and autograph sessions, many of the guests are scheduled to speak with fans during programming events. There are no additional fees to attend any panels. This means any fan who can squeeze into the speakers' room will have a chance to listen in and ask questions.

All media guests will have autograph fees, but more detailed information was not available at press time.

A gaming convention within the convention. The Motor City Comic Con also plays host to more than 75 role-playing games, trading-card game tournaments, and other gaming events throughout the weekend. Full information on the games offered is available on the website.

Art contest. The Motor City Comic Con will again feature an art show. There are three age categories for an art competition: 12 and under, 13 to 17, and 18 and older. There are also two categories, (1) Black and White and (2) Color. There are three winners in both categories for all three age groups. Winners will receive a certificate of excellence signed by the judges, a bag of free comics, and an artist starter kit that includes original Blue Line art pages and drawing supplies provided by Blue Line Pro, co-sponsor of the art contest. The entries can be on any subject and in any style. The art contest entry begins at 1 p.m. Friday and continues until the judging Sunday at noon. The awards will be announced at 1 p.m. on Sunday.

Animation festival. The Anime Club of Michigan returns with its animation festival featuring some of the best Japanese animation programs available today.

Charitable events. The Motor City Comic Con also hosts a charity art auction to support the Muscular Dystrophy Association. In the course of the last six years, the auction has raised more than $50,000.

The Comic Book Legal Defense Fund is also scheduled to attend the show.

Hours and tickets. Show hours are: Friday, May 16, 1-8 p.m.; Saturday, May 17, 10 a.m.-7 p.m.; and Sunday, May 18, 10 a.m.-5 p.m. Tickets are $18 per day for adults and $10 for children. Three-day passes are $36 in advance for adults and $20 for children; at the door, the price is $40 for adults and $25 for children.

Advance ticket holders will be admitted to the show 30 minutes early each day.

More information is available from the convention hotline at (248) 426-8059 and on the website. ✦

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HEDY 22-25, 30, 32, 36, 41, 43, 45-50; Jeannie 14, 19-20, 26; Junior Miss 27; Lana 4, 6-7. Jim Mariotti, 911-M Manor Lane, Columbus, OH 43221, 614-459-1384.

MARGIE 35-37; My Friend Irma 3-4, 7-8, 10-11, 14, 20, 22, 24, 31, 34, 38, 40, 46. Jim Mariotti, 911-M Manor Lane, Columbus, OH 43221, 614-459-1384.

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MISS AMERICA 87, 93; Mitzi 3, 7, 9-10; Nellie Nurse 1, 3, 8-9, 14, 19-20, 26, 31. Jim Mariotti, 911-M Manor Lane, Columbus, OH 43221, 614-459-1384.

OSCAR 25, Patty Powers 4, 6; Patsy- Her pals 1, 4-6, 14, 17; Rusty 19, 22, Sherry 2-3. Jim Mariotti, 911-M Manor Lane, Columbus, OH 43221, 614-459-1384.

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What is the greatest super-hero film?

Peter polls a panel

By **Peter David**

Recently I was on a panel at the Long Island convention I-Con. And it's put me to thinking about and reconsidering the notion of what the greatest comic-book movie of all time is.

Now, the definition of "comic-book movie" has expanded of late. For instance, technically speaking, *Road to Perdition* is a comic-book movie. So is *Ghost World*. Both are brilliant films filled with brilliant scripting and nuanced performances. The problem is, they're so sophisticated that the only way the Average Joe's going to know of the films' graphic origins is if he happens to read it in a review or pay attention to the credits.

So, when I'm talking about "comic-book movie," I'm speaking of those films that absolutely *anyone* would know derives from funny books. Meaning, of course, I'm talking about super-hero or super-hero-ish films.

Furthermore, for the purposes of this consideration, I'm not counting movie serials of the '40s and '50s. First, I've never seen most of them in their entirety, and, second, to me a flick shown in 10-minute installments over a dozen Saturday mornings is too different an animal from the modern super-hero film to be lumped into the same category. So I'll leave a consideration of "best comic-book movie serial" for another time (although, from my limited sampling, I'd have to go with *The Adventures of Captain Marvel.*)

Let us consider, then, the super-hero film of the modern era.

Until now, my usual response for this question has always been *The Phantom.* From the opening moment when the words "For Those Who Came in Late" floated onto the screen, I knew we were in the hands of filmmakers who had a thorough love for the source material.

Then there was Billy Zane's confidently off-hand performance as the titular Ghost Who Walks. You get your first sense of it when he's trying to rescue a boy trapped in a truck which is, in turn, perched atop a rickety bridge (suspended over a deep gorge) that even Indiana Jones wouldn't set foot on. The kid sees him, gasps, "Ghost Who Walks!" And the Phantom, through grimacing smile, says, "Hi." You have to love that. No super-heroy "Yes, son, it's me!" Just an off-hand "Hi," like a movie star being recognized by an awestruck fan on a street corner. It set the tone for the matter-of-fact way that The Phantom went about his super-heroics.

Later came the point in the film where I knew I'd follow it wherever it went, no matter how ludicrous. The Phantom has just burst into a room on a boat where girlfriend Diana Palmer (Kristy Swanson) is being held prisoner by a smirking bad girl, played by then-unknown Catherine Zeta-Jones. The Phantom frees Diana and, because she's a bad girl, Zeta-Jones tries to seduce The Phantom. Naturally, not going for it, he turns to Diana and says, "Tie her up." Diana, with one swing, knocks the bad girl cold. Without missing a beat, The Phantom continues smoothly, "Or don't."

This was a film that featured a dog conveying a message, accurately, to a horse, a climactic battle with glowing rings, and a villainous Treat Williams leaving no scenery unchewed. Didn't matter. It was pure fun. And I'll trade all the CGI stuntwork from every other film combined for the sequence where, in one uninterrupted take, The Phantom eludes pursuit across a busy street by vaulting from the rooftop of one moving car to the next to the next and then landing on a convenient police horse and galloping away. No trickery. No safety net. The stunt man times it wrong, he goes under the wheels of a car.

There are, of course, other contenders for greatest super-hero film of all. There's *Spider-Man,* of course. Easily the most faithful adaptation of a specific comic-book super-hero ever, right down to key lines of dialogue. Can you imagine a Spidey film without "With great power comes great responsibility?" or a Mary Jane without red hair? Considering we've had a TV film Thor who wasn't the Thunder God and a TV Daredevil without horns, yeah, I can picture it pretty easily.

And there's Tim Burton's *Batman*, arguably the film with the most polarizing combination of leads and director insofar as fans were concerned. I was once on a panel at a convention where I stated I had no intrinsic problem with Tim *"Pee Wee's Big Adventure"* Burton and Michael *"Mr. Mom"* Keaton as the director and star, because I thought it didn't automatically equal goofiness. It was the only time I was almost booed off a stage. Fans hated it *that* much. But the result, after it all shook down, was a film with deep story flaws but remarkable style and performances, from Keaton's Wayne-Batman to the role that Jack Nicholson was born to play, The Joker.

Then, again, if you're looking at "born to play" a role, it's hard to see a more perfect fit than Shelley Duvall as Olive Oyl in *Popeye,* a film with priceless performances and stunning visuals that unfortunately slammed to a halt every time one of those damned songs came along. Although I will grant you that Olive singing, "He's Large," concerning Bluto was almost worth all the other tunes combined. And, of course, there's Robin William's brilliant turn as Popeye the ("Wha', 'ja think I was a cowboy?") Sailor Man, with his pitch-perfect evocation of Jack Mercer's cartoon voicing, and the incredible make-up that gave him not only that squint but those remarkable prosthetic forearms.

And of course there's *X-Men.* Easily the most formidable acting coupling of any super-hero film ever, with Ian McKellen's Magneto going head to bald head with Patrick Stewart. Unfortunately, they shared the screen exactly twice in the film, so it almost seemed like wasted opportunity. And towering over both of them was Hugh Jackman (a last-minute replacement, no less) as Wolverine. There were downsides, of course. For what one would have expected to be an action film, there was precious little action: Wolvie's rescue from Sabretooth, the brief encounter in Grand Central, and then the fight on the Statue of Liberty which was mostly Wolverine's show. In fact, Wolverine so dominated what action scenes there were, that you came away wondering how The X-Men had survived until Logan joined up. However, it's my impression that the next film addresses all of those points, which is pretty promising.

Anyway, there I was at I-Con, holding a piece of chalk and writing on the board as fast as I could, as I solicited audience suggestions for the best super-hero film ever. I was, I have to admit, stunned by the number of nominees. First, there were the franchises: *Batman, Batman Returns, Batman Forever, Batman & Robin.* And that's not even counting the 1966 *Batman* film with Adam West. Then we had four *Superman* pictures plus *Supergirl.*

But the nominations kept coming with stunning speed. In addition to *The Phantom, Spider-Man, Popeye*, and X-*Men,* there was the recent, controversial *Daredevil*, *The Crow, Judge Dredd* (which lots of folks, including myself, ragged on, but, c'mon, let's admit it's fun to imitate Sly Stallone bellowing, "I am ... duh law!"), *Swamp Thing, The Return of Swamp Thing, The Punisher, Howard the Duck, Spawn, Dick Tracy, Annie, Sheena, Flash Gordon* (with that appallingly catchy soundtrack by Queen), *Mystery Men, The Mask, The Rocketeer*, *Teenage Mutant Ninja Turtles*, and *Blade.* And, if you count super-heroes whose origins were literary, there are *The Shadow, Doc Savage, Kull the Conqueror, Conan the Barbarian, Red Sonja*, and *The Mask of Zorro* (Hey, wouldn't it be cool to have Zorro acquire the mask from *The Mask?* So you have *The Mask of the Mask of Zorro*? Or maybe not.) And that's not even counting such little-seen wonders as *Captain America* and *Fantastic Four.* Heck, there's even *Unbreakable* or *Buffy the Vampire Slayer,* if you don't want to limit "super-hero movie" to pre-existing characters. And there's probably more that I'm forgetting.

I polled the audience, and the top two vote getters for best super-hero film ever were *Superman* and *Spider-Man*. It was real close. I think *Spider-Man* had one vote more than *Superman*, or perhaps it was vice versa. And then someone in the audience asked me what *I* thought, because I was the only one in the room who hadn't voted.

And I gave it thought, and I'll tell you next week what I told them.

In the meantime, you tell me: What do *you* think was the best super-hero film ever made? ✦

***But I Digress** is © 2003 Second Age, Inc. Peter David, writer of stuff, can be written to at P.O. Box 239, Bayport, NY 11705.*

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1,000	39.85	47.25	81.15
5,000	174.30	213.15	381.55
Pcode	SNC2	SNC3	SNC3R

REGULAR MARVEL — 7 1/8 x 10 3/8

Fits 1962 - 1972 Comics

	2 mil	3 mil	RESEALABLE 3 mil
100	$ 6.20	$ 7.90	$ 11.25
500	27.15	33.65	50.25
1,000	39.85	47.25	83.40
5,000	174.30	213.15	381.55
Pcode	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE — 7 1/2 x 10 3/8

Fits 1950 - 1962 Comics

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100	$ 6.75	$ 8.70
500	27.80	34.35
1,000	49.60	57.45
5,000	222.15	264.70
Pcode	SDSA2	SDSA3

GOLDEN AGE COMICS — 7 7/8 x 10 3/8

Fits Pre - 1950 Comics

	2 mil	3 mil
100	$ 7.25	$ 10.00
500	28.15	39.05
1,000	51.00	66.75
5,000	237.60	308.55
Pcode	SGA2	SGA3

MAGAZINES

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	2 mil	3 mil	2 mil	3 mil
100	$ 10.20	$ 13.10	$ 11.25	$ 14.50
500	34.10	47.60	43.45	52.40
1,000	61.45	86.00	67.50	86.00
Pcode	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10 1/4 x 12 1/4		LARGE 10 7/8 x 14 1/4	
	2 mil	3 mil	2 mil	3 mil
50	$ 6.90	$ 9.50	$ 8.40	$ 10.70
100	12.10	14.55	12.90	15.40
500	52.50	58.60	56.30	67.80
1,000	83.55	108.35	92.90	120.75
Pcode	SLMR2	SLMR3	SLML2	SLML3

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(No Flap)	REGULAR 12 x 19		LARGE 14 1/4 x 19	
	2 mil	3 mil	2 mil	3 mil
50	$ 12.50	$ 15.55	$ 12.90	$ 18.60
100	17.35	23.00	19.00	27.20
500	65.75	90.00	72.40	106.15
1,000	124.95	170.80	137.45	201.70
Pcode	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART

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Plastic		Corrugated	
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50	38.30	50	$ 15.15
100	66.55	100	24.20
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+ freight 1,000	452.55	1,000	129.50
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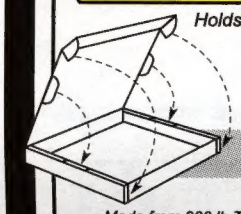

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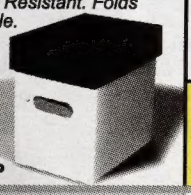

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10		67.65
+ freight	25	137.50
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	KAF40N	Superior	0.040	12.50	23.10	40.35	175.15	304.70
REGULAR COMIC 6 15/16 x 10 3/8	KCB30R	Economy	0.030	$ 3.55	$ 6.50	$ 10.00	$ 35.20	$ 65.10
	KAF28R	Intermediate	0.028	7.15	12.80	20.00	80.65	142.20
	KAF40R	Superior	0.040	12.50	23.10	40.35	175.15	304.70
DELL & SILVER AGE COMIC 7 3/16 x 10 3/8	KCB30DSA	Economy	0.030	$ 4.30	$ 6.75	$ 10.60	$ 42.90	$ 72.60
	KAF28DSA	Intermediate	0.028	8.60	13.65	21.10	85.75	150.65
	KAF40DSA	Superior	0.040	13.35	23.45	44.35	185.75	322.95
GOLDEN AGE COMIC 7 11/16 x 10 3/8	KCB30GA	Economy	0.030	$ 4.65	$ 7.15	$ 11.25	$ 45.10	$ 76.90
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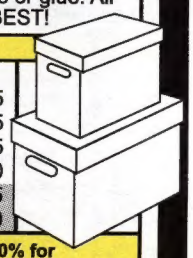

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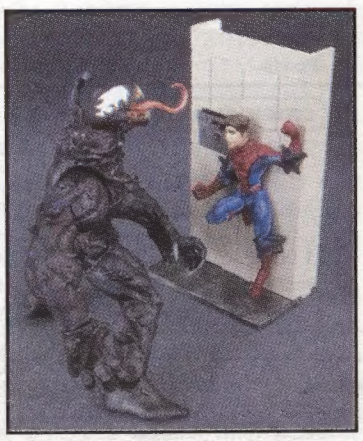

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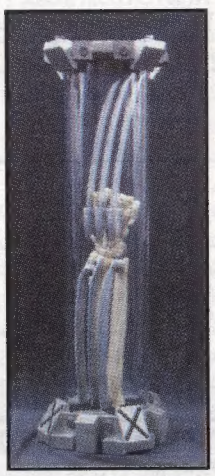

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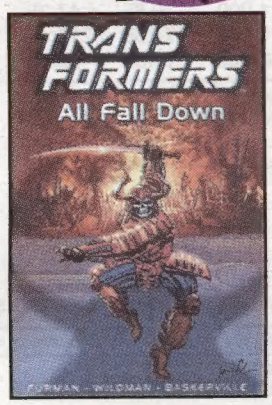

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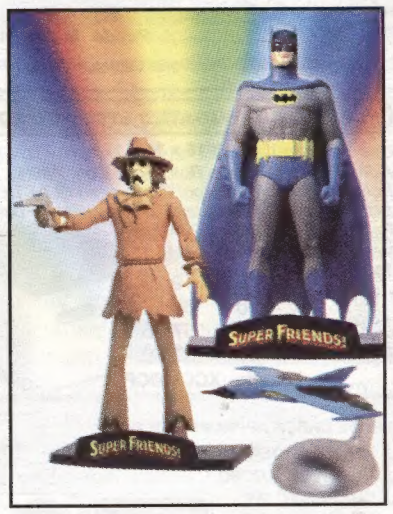

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